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ABSTRACT

This book is based on the belief that children's literature and geography should be linked in elementary classrooms. The book has three major sections. The first section, "Using Literature to Teach the Five Themes of Geography," provides a brief overview of the five themes of geography (location, place, relationships within place, movement, and regions) as a guide for identifying important understandings to be developed. The second section, "Model Guides for Using Children's Literature in Geography," provides 18 guides for using specific works of children's literature to teach geographic understandings. Section three, "Thematic Units, Children's Literature, and Geography," offers directions for three thematic geographic units based on children's literature: (1) environmental protection; (2) farming; and (3) the Great Lakes. Examples provided are suitable for all grade levels. (EH)

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G IS FOR GEOGRAPHY:

CHILDREN'S LITERATURE AND THE FIVE THEMES

BY LAUREL SINGLETON

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SOCIAL SCIENCE EDUCATION CONSORTIUM

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by Laurel R. Singleton

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INTRODUCTION

> *When I found myself on my feet, I looked about me, and must confess I never beheld a more entertaining prospect. The country round appeared like a continued garden, and the inclosed fields, which were generally forty foot square, resembled so many beds of flowers. These fields were intermingled with woods of half a stang, and the tallest trees, as I could judge, appeared to be seven foot high. I viewed the town on my left hand, which looked like the painted scene of a city in a theatre.*
>
> Jonathan Swift, "A Voyage to Lilliput: Chapter II," *Gulliver's Travels* (1726).

Children's Literature and Geography

A good book, story, or poem can create an entire world, often complete with well-defined physical and cultural characteristics. The reader may be able to describe in detail where the action took place, the landscape in that place, the homes of characters inhabiting this fictional (or real) world, the means of transportation the characters used, and the links between this place and others. While we seldom think of reading trade books (books that are not textbooks, including works of fiction, poetry, drama, and nonfiction) as a way of learning about geography, immersion in a well-described literary world, whether real or imaginary, can develop significant geographic understandings.

With the growth of the whole language movement, social studies educators have begun reconsidering the role literature might play in developing young people's understanding of history and geography, as well as other aspects of the social world. McGowan and Guzzetti (1991) suggest several reasons why trade books can enhance social studies instruction:

1. Trade books are more readily comprehensible than textbooks, and they are available to suit a wide range of ability levels. Thus, trade books can increase the likelihood that all students will experience success in social studies.

2. Trade books are high interest. Their engaging writing style and "sense of direction" make them more enjoyable than textbooks and therefore more likely to be read by students.

3. Trade books help students relate their own experiences to classroom content, a key factor in learning. Textbooks are rarely able to make these kinds of links between concepts and everyday experience.

These factors are especially relevant to geography. Many geography textbooks are compendia of factual information, with little to engage student interest or relate student experiences to the information provided. Yet, as Dowd (1990) points out, "quality literature,

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whether fiction or nonfiction, has the power to capture students' interest in the places associated with the characters." Because literary works virtually always have a setting, they virtually all include geographic information with which student readers can enhance their geographic understanding.

This resource book is based on the belief that children's literature and geography should be linked in elementary classrooms. The children's books mentioned are only a few of the many that could be used to develop geographic understandings; our suggestions for their use are intended to serve as models. While children's literature *can* enhance geography instruction, some cautions are in order. As Hepler (1988) has pointed out, activities developed around works of children's literature "should serve the reader and the book first, not some particular curriculum area. When the latter happens, *Charlotte's Web* becomes the basis for a science unit on spiders or a social studies theme of 'farming,' although to a child, the story may be about the power of friendship, or learning to stand up on your own piggy trotters."

A second caution is the need to insure quality in the works selected. Several sources are available to help teachers in this task. Annually, a National Council for the Social Studies committee, with assistance from the Children's Book Council, prepares a list of recommended children's trade books in the social studies; the list appears in the April/May issue of *Social Education*. Many of the books mentioned in this publication were taken from the past three years' versions of this list. Another journal of NCSS, *Social Studies and the Young Learner*, carries a regular column on children's literature and social studies. *Booklist*, *The School Library Journal*, *The Horn Book*, and the October issue of *The Reading Teacher* carry reviews of children's literature. Recently, *The Journal of Geography* has had fairly frequent articles on geography and children's literature that have included rather extensive annotated bibliographies (see, for example, Oden 1992). These sources and other critical bibliographies of children's literature can make teachers aware of high-quality literature useful in developing geographic understanding.

Organization of This Book

This book has three major sections. The first provides a brief overview of each of the five themes of geography. These themes were developed by a joint committee of the American Association of Geographers and the National Council on Geographic Education and first appeared in the two organizations' *Guidelines for Geographic Education*. Since their publication in 1984, the themes have served as the centerpiece of a resurgence in geographic education, assisted with generous support from the National Geographic Society. It is important to point out that the themes are not intended to be taught for themselves; rather, they provide guides for identifying important understandings to be developed.

The overview of each theme in the first section of this book is accompanied by suggestions for using works of children's literature to develop understanding of important ideas related to that theme. Some specific titles are annotated in conjunction with each theme. While the annotations are organized by grade level, we recognize that every class includes students with widely varying reading skills. Thus, teachers may want to read annotations for other grade levels, may choose to read books aloud to the class, or may decide to make a range of books available for students to select themselves and then complete projects on. The suggestions for using these specific titles are generally brief. Keeping our first caution above in mind, the suggested activities are not intended to replace enjoyment of the books for their literary merit or their exploration of other important themes, such as family, friendship, and diversity. Rather, they are designed to show how geographic understandings can be developed through engaging activities that do *not* distract from the books' other merits.

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While we may include a title under **place**, teachers will likely note that it could also be used in teaching about **movement**; our inclusion of a book under one theme is not intended to be exclusive. In reality, of course, all the themes are related, and thus many books will provide insights into several or all of the themes.

The book's second major section provides guides for using specific works of children's literature to teach geographic understandings. These guides are based on a format developed by Hepler (1988). Each guide includes a summary of the book, initiating activities, discussion questions intended to stimulate critical thinking, and follow-up activities. The books included represent a variety of genres and are suitable for a range of grade levels.

The final section of the book presents directions for three thematic geography units based on children's literature. The themes of these units are environmental protection, farming, and the Great Lakes.

An index of the books mentioned in the text concludes the book.

Throughout the book, we have tried to provide examples suitable for all grade levels, K-6. We have also drawn on a variety of literary genres, including picture books, realistic fiction, historical fiction, biographies, and informational books. Most of the books included were published since 1988, but a few are older. We make no claim that the books we have included are the *best* books for use in developing geography understandings. Many other works may be equally or better suited for these purposes. We hope that our suggestions will spark your own ideas for using other works.

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USING LITERATURE TO TEACH THE FIVE THEMES OF GEOGRAPHY

Location

According to Hill and McCormick (1989), location is "the most basic of geographical themes. Our ability to locate ourselves in geographic space satisfies a deep human need. Without this spatial ability, we would be literally lost." Being able to locate places and "behave as if we had maps in our heads" is a fundamental human skill. Certainly, the notion of being lost is one that both children and adults can easily relate to; it is also one that is reflected in literature.

Usually, however, educators deal with what Hill and McCormick deem a "more intellectual concept," called locational knowledge. Judging from media coverage of the "crisis" in geographic education, one might assume that many Americans believe that locational knowledge *is* geography. While geography is much more than place location, having some basic locational knowledge and the ability to locate places that are unfamiliar to us provide a foundation for further geographic learning.

According to the National Council for Geographic Education and the Association of American Geographers, the theme of location, or position on the earth's surface, involves understanding that "absolute and relative location are two ways of describing the positions of people and places on the earth's surface" (*Guidelines for Geographic Education* 1984). In expanding on the theme's curricular implications for elementary students, geographers (*K-6 Geography* 1987) identified three key ideas related to location:

- Location of places can be described using reference systems. The use of reference systems is related to the concept of absolute location, which involves pinpointing a location using a reference system such as latitude and longitude.
- Location of places can be described using relative terms. This kind of description involves specifying the relationship of one place to some other place or places. For example, a place might be described as "in the panhandle of Oklahoma," "70 miles south of Dayton," "in the Black Hills," or "on Florida's Gulf Coast." Relative location is the type of location that people deal with on a day-to-day basis.
- Reasons can be identified for the location of places. This key idea involves answering the basic geographic question: "Why there?"

One of the most worthwhile and simplest things teachers can do with respect to the theme of location and their use of literature is to develop a norm in their classrooms that students locate places they read about on a map. Display a large map in the classroom specifically for the purpose of showing where books students have read were set. These locations could be marked with pushpins or stickers on which the names of the books are written. If space is available around the margins of the map, students could clip pictures of the setting from old textbooks, travel or photography magazines, or photo service catalogs; mount the pictures around the edges of the map; and attach the picture to the appropriate location on the map using string or yarn. As students mark locations on the map, they might describe each location, in relative or absolute terms.

Very young students can describe the relative location of items in a book's illustrations. For example, "the book is on the table," or "the shoes are under the bed."

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Another general strategy that can be useful in developing locational understanding is having students map houses, neighborhoods, or towns described in books. They might then be given the task of deciding where something new would be added to the setting. For example, if a book is set in a well-described neighborhood, have students consider where they would build a swimming pool, movie theater, or park in that neighborhood.

Some suggestions for using specific titles in developing key ideas about location follow.

Grades K-2

As the Crow Flies: A First Book of Maps, by Gail Hartman, illustrated by Harvey Stevenson (New York: Bradbury Press, 1991), is a very simple book that can be used to help students develop locational understanding. The book shows the routes taken by five animals—an eagle, a rabbit, a crow, a horse, and a seagull—first in pictures and then in picture maps. A larger map at the end of the book shows how the locations of the five places in the smaller maps are related. Students could use any of the maps to describe the relative location of various features. They could also explain why each of the animals lives where it does. They could draw similar picture maps to show the relative locations of some of their own favorite places.

Bread, Bread, Bread, by Ann Morris (New York: Lothrop, Lee and Shepard, 1989), is a charming book with full-color photographs by Ken Heyman. The focus is making, eating, and selling bread in diverse cultures around the world. A key at the back of the book tells in what country each photograph was taken. After students have enjoyed the text and photos, they could use the key and locate each country listed on a wall map; symbols used to identify each country could be shaped like the bread made there. Students could then describe the locations by naming the continent on which each country is found.

Robin and Sally Hirst take a whimsical but informative look at the question "Where do you live?" in *My Place in Space*, illustrated by Roland Harvey with Joe Levin (New York: Orchard Books, 1990). When a bus driver asks Henry and Rosie where they live, Henry provides a detailed answer pinpointing their Australian hometown's place in the universe. The illustrations are an unexpected but effective combination of cartoon-style drawings of the town and air-brushed astronomical paintings. Before reading the story, you might ask students to answer the question, "Where is our classroom?" How many different answers are given? Are they all correct? Draw a set of concentric circles on the chalkboard showing the classroom in the school in the city in the state and so on, using as many of the answers students gave as possible. After reading the story, have students draw a similar set of concentric circles showing the various answers Henry gave to the question of where he lived. Which answer was most exact or specific? Which answers would also include your classroom's location? The story could also be used as the basis for a science lesson on the solar system and universe.

Grades 3-4

Let's Go Traveling, written and illustrated by Robin Rector Krupp (New York: Morrow Junior Books, 1992), tells the story of a youngster traveling in search of mysteries of the ancient world, including Stonehenge, the Caves of France, the Great Wall of China, the pyramids, and Mayan temples. The book is illustrated with maps, photographs, drawings, and collages of such items as ticket stubs, newspaper clippings, bottle caps, and postcards. Students could find the locations on a map, calculate distances between them, and describe each site's location relative to the previous site. They could also create their own "fantasy trips," describing the locations they would visit and creating collages representing the sites.

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A book with a similar travel theme is *Kate Heads West* (New York: Bradbury, 1990). One of a series of books about the well-traveled Kate written by Pat Brisson and illustrated by Rick Brown, this book is presented as a series of letters written by Kate on a vacation in the American Southwest. Addressed to family members (including the family fish), friends, and such diverse others as Kate's teacher and dentist, the letters describe each stop Kate has made on her trip with her best friend Lucy's family. As with the previous book, students could locate the sites visited on a map, calculate distances between them, and describe locations in relation to each other. They could also deal with the question "Why there?" by writing questions on note cards that they could attach to the map for other students to answer. For example, students locating Oklahoma City might ask "Why is the Cowboy Hall of Fame in Oklahoma City?" or "Why was Oklahoma chosen as the place the Cherokee were forced to move to?" Other students can then attempt to answer the questions, perhaps writing their answers on notecards to be attached near the map. Class discussion of the students' responses will help them understand factors related to location.

Hector Lives in the United States Now: The Story of a Mexican-American Child, by Joan Hewett, photographs by Richard Hewett (New York: Lippincott, 1990), tells the story of a Los Angeles family that applied for permanent residency under the amnesty program offered to illegal immigrants in the 1980s. In the book, Hector's fifth-grade class is studying immigration, which gives students in your class an opportunity to locate continents, countries, regions, and states of origin for the students described in the text. This information could be mapped and compared with information on the countries of origin of your students' families. Students could also look at the locations in Los Angeles important to the Almaraz family—their church, schools, library, laundromat, park, and so on. Students could then identify and map the places in the community most important to their own families. Are these places conveniently located? Which places require more travel? Would a closer location meet the same need for the family? Why or why not?

Grades 5-6

In *The American Promise: Voices of a Changing Nation, 1945-Present* (New York: Bantam Books, 1990), Milton Meltzer presents source documents from recent U.S. history, organized in a combined chronological/thematic format. Although most students are unlikely to read the book from cover to cover, it can be used with small groups to develop locational knowledge, as well as historical understanding and research skills. Each of the book's ten sections could be assigned to a small group. Each small group would read the material in its section; for example, the group assigned the section entitled "Only in America: Immigrants and Refugees" would read testimony by a Japanese-American interned during World War II, an oral history excerpt from a Mexican-American community organizer, the words of a minister whose church provides sanctuary to illegal aliens from Central America, and an interview with a Native American. Each group would then create a symbol representing their topic or issue and use the symbol to show areas affected by the issue on a map. The groups would then do some additional research on the topic or theme, focusing particularly on identifying locations affected; the immigration group, for instance, might use the almanac to identify the parts of the country having the highest percentage of immigrants in the school population. Additional locations discovered in the research would also be mapped. Finally, the groups would make presentations to the class, explaining the importance of their topic or issue and why it relates to the areas they have shown on the map.

Since Europeans came to the Americas, the history of Panama has been a case study in the importance of location. This point is well made in Judith St. George's *Panama Canal: Gateway to the World* (New York: Putnam's, 1989), which provides a detailed account of the building of the canal, including the hardships posed by the natural environment. While

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reading the book, students could construct a timeline of Panamanian history, marking events affected by location with a special symbol. What does their timeline indicate about the importance of Panama's location? Has the impact been mostly positive or mostly negative? After students have read the book, they might look for other locations in the world that would have similar strategic importance and then discuss them to see if their hypotheses were correct.

Place

Place is a theme that Hill and McCormick (1989) have described as "deceptively simple." This theme is defined in the *Guidelines for Geographic Education* as follows: "All places on the earth have distinctive tangible and intangible characteristics that give them meaning and character and distinguish them from other places." Key ideas related to this theme include the following (*K-6 Geography*):

- Places have physical characteristics. These characteristics, which are products of natural processes, include such things as landforms, bodies of water, natural resources, natural plant and animal life, and climate.
- Places have human characteristics. These characteristics include the aspects of the environment created by humans, such as buildings, roads, pollution, and so on.
- Places may be described or represented in different ways. This apparently simple statement embodies the idea that people invest places with meanings, the "human intellectual and emotional responses to the place" (Hill and McCormick 1989). These responses represent the intangible aspects of the theme of place; although often neglected in geography classes, they can be addressed well using literature, which often reflects human love of place. This statement also includes a notion key to understanding maps—the idea that places can be represented through symbols.

To draw students' attention to the three different aspects of place, teachers might display a book with an evocative cover picture of the book's setting (*Antler, Bear, Canoe*, annotated below, is an example). Ask students to spend a few moments imagining themselves in the scene shown in the picture. Then ask students to free write for two to three minutes, describing the setting and their responses to it. They can use any format they want but should try to write as steadily as possible. When the time is up, ask students to share some of the words or phrases they used to describe the setting. Post these words in three columns—one for the physical environment (e.g., cold, snowy), one for the built environment (e.g., cabin, swing), and one for human emotional and intellectual responses to the environment (e.g., cozy, lonely). After posting a selection of words and phrases, discuss with students the importance of all three categories of information in understanding what a place is like. Once students have read the book you displayed, encourage them to reflect on whether the book changed their emotional response to the cover picture and, if so, why.

Students' observation of characteristics of place could be reinforced by having them create new dust jackets for books (including those whose jackets have long since been discarded and those that students think have ugly or undescriptive jackets). Encourage students to show as much about the setting as possible in their designs. As another option, students might create coat-hanger mobiles representing book settings; the mobiles could include drawings, as well as such real objects as leaves, flowers, pinecones, feathers, or small rocks.

One way to develop students' understanding of the intangible aspects of place is by encouraging them to imagine themselves in the settings of books they read. What would they see, smell, hear, etc.? After students have read several books, ask them to consider in

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which setting they would rather live and why. They might write real estate ads for homes in particular literary settings. What characteristics of the place do students think would be most attractive? What characteristics would they not emphasize? Why?

Having students compare various representations of the same place—ground-level, aerial, and satellite photographs, drawings, picture maps, and maps using symbols—is a good first step in developing the idea that places can be represented in many different ways. Books that show fairly detailed and large-scale photographs or drawings of places can be useful in having students draw picture maps of the places illustrated; they may then move on to drawing maps that use symbols. *As the Crow Flies* (annotated above) is a good resource for starting this process with very young children, as it includes drawings and picture maps, which students could convert to maps using symbols. Another example would be *The Secret of Nimh*, by Robert C. O'Brien (New York: Scholastic, 1982); students could map Mrs. Frisby's view from atop Jeremy's back.

Some suggestions for using specific books to develop key ideas about place follow.

Grades K-2

Mr. Jordan in the Park, written and illustrated by Laura Jane Coats (New York: Macmillan, 1989), is the literary embodiment of the theme of place. Mr. Jordan is an older man who has enjoyed activities in the park since he was very young. The book shows the evolution of those activities—from feeding bread crumbs to birds, flying a kite on the open lawn, boating on the lake with a sweetheart, pushing his son in a swing, and playing chess with friends—as Mr. Jordan and the park both change with time. Illustrations show the physical and human characteristics of the park, including changing technologies. Students could draw a mural showing change in the park over time, ending with pictures of what they think the park will be like in the future. They could write or illustrate a story about what they do in their favorite places and why they like those places. They might interview people about their favorite places; interviews with older people could focus on how a favored place has changed over time.

Antler, Bear, Canoe: A Northwoods Alphabet Year, by Betsy Bowen (Boston: Little, Brown, 1991), is actually a rather complex alphabet book. Each letter of the alphabet reflects some aspect of life in the northwoods of Minnesota; however, the information is also arranged to show how the northwoods change as the seasons pass from winter to spring to summer to fall and back to winter again. Beautifully illustrated with painted woodblock prints, the book provides insight into all three aspects of this place; students should have plenty of information to discuss their responses to the northwoods as well as to compare the northwoods with their own neighborhood or community. In small groups or as a class, students might create similar alphabet books to reflect the physical and human characteristics of their community.

Eve Bunting's *Fly Away Home*, illustrated by Ronald Himler (New York: Clarion, 1991), provides an unusual perspective on a place many students have likely visited—an airport. The book's young hero and his father *live* in an airport because they cannot afford an apartment. The text and watercolor illustrations poignantly convey how Andrew copes while hoping that he and his dad will soon have a place of their own. The story is likely to evoke many feelings among students, who will need time to talk about their responses. Focus some attention on the characteristics of the airport that caused Andrew's dad to decide they should live there. What other options do people who cannot afford housing have? Let students write a happy ending for the story illustrated with the floor plan for a small apartment Andrew's dad might be able to rent.

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A much more positive view of a family's special place is provided in *We Keep a Store*, by Ann Shelby, illustrated by John Ward (New York: Orchard Books, 1990). The storekeepers are an African-American family whose members work together to operate the business. Their store also serves as a gathering place for people in the rural community; men sit on the porch, whittling and telling stories, women chat as they prepare fruits and vegetables for canning, and children play in the yard. Encourage students to compare the store in the book with stores where they shop: how are the natural settings in which the stores are located alike and different? How are the human-made features of the settings similar and different? Do people do the same things in the stores? Why or why not? Do students know any stores where people gather to talk or work together? Encourage students to design a store where people in their community could gather. What would be sold there? How would the store be laid out?

Grades 3-4

Brooklyn Dodger Days, written and illustrated by Richard Rosenblum (New York: Atheneum, 1991), is a tribute to a place obviously well-loved by the author: Ebbets Field. Through the story of a boy's afternoon at the ballpark, Rosenblum conveys a detailed sense of what this special human-made place was like. For many students, the book will evoke memories of their own special experiences at ball fields or stadiums, whether at the professional or Little League level; these experiences can provide the basis for a discussion of how all the aspects of place add to our experiences. Because the book focuses on baseball, students might create a baseball card for the field, showing a picture on one side and on the reverse providing such information as the location, how the field got its name, the number of people it would hold, what team played there, and so on. Students particularly interested in baseball might create cards for other historic and current baseball fields. Through the drawings and information provided, these cards could provide a basis for discussing how places created for the same purpose can still be very different.

The young African-American hero of *Evan's Corner*, by Elizabeth Starr Hill, illustrated by Sandra Speidel (New York: Viking, 1991), longs for a place of his own. His mother gives him his choice of one corner of their two-room apartment, which he proceeds to decorate with much ingenuity. Simply having a special place of his own is not as satisfying as he had anticipated, however; he is happier when his mother suggests helping younger brother Adam fix up *his* corner. The book should stimulate young readers' thought on the importance of having personal space (as well as family and helping). For some students, having a corner would be much less space than they currently have to themselves, while for others, having such a corner would be a luxury. Students could design their own corners, deciding what they would need to make that place uniquely their own.

Many of Constance Levy's poems in *I'm Going to Pet a Worm Today*, illustrated by Ronald Himler (New York: McElderry Books, 1991), provide a close-up look of a small portion of a child's environment; for example, the very first poem in the collection, "Tree Coming Up," describes the place where the shoot of an oak tree breaks through the earth. Other poems focus on a child's reaction to nature—the questions a child might ask a butterfly, sneezing and scratching around weeds, feeling lonely outside in the fall when all the insects have disappeared. Following a reading of some of the poems, you might take the class into the schoolyard and assign pairs of students to focus on small segments of the yard. Students should observe the area as closely as possible, as Levy must have done before writing her poems. They could share what they observe in their assigned area through drawings or poems. Some students may discover that their assigned areas could be the places described in such poems as "Connection" or "Old Leaves." Student responses to many of the poems could serve as the basis for bulletin boards or posters. For example, "Out" tells why a young

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person prefers being outdoors, even when the weather is bad. Students could create drawings or poems that explain their own preferences and display them on a bulletin board with two headings, "Out" and "In."

Also in poetic form is *The Cataract of Lodore*, by Robert Southey, illustrated by David Catrow (New York: Henry Holt, 1992). The poem, which describes a waterfall in the English Lake District, was written in the 1800s by Southey, then Poet Laureate of England, in response to a request by his children. Southey's delightful, rhythmic words inspired Catrow "to celebrate in color and form the beauty of nature and the imagination of all children." The illustrations achieve those goals by depicting Southey and his children in an overstuffed armchair, riding the river through the English countryside. After students have had a chance to enjoy the text and illustrations, engage them in analyzing more closely how the words convey the feeling of the river as it journeys from mountain tarn, through meadows, to the waterfall. What words don't they know? What do they mean? How do they contribute to understanding what the cataract is like? Students might imagine that a member of their family is a poet. What place would they like to have him/her describe in a poem? Encourage students to write and illustrate poems about favorite places.

Grades 5-6

In *Children of the Fire* (New York: Atheneum, 1991), Harriette Gillem Robinet presents an incredible, detailed description of one place, Chicago, during a night when it changed drastically—October 8, 1871, the first night of the great Chicago fire. The story is told from the perspective of an 11-year-old African-American girl named Hallelujah. By tricking her foster parents into letting her go out with their son and then escaping from his care, Hallelujah is able to spend the entire night away from home. Her perceptions of the fire and Chicago itself change as she watches the destruction of the city and interacts with rich and poor from other neighborhoods. Students who have experienced an event that changed their own city or neighborhood, such as an earthquake, fire, tornado, or flood, may compare their own perceptions with those of Hallelujah. Did their perceptions of the place change? Did their views of themselves or of other people change? Students might also imagine themselves to be Hallelujah ten years later, writing a letter to a friend who has moved away. How has Chicago changed? How has it stayed the same? Could another fire affect Chicago as drastically as this one did? Why or why not?

The biography *Julia Morgan: Architect of Dreams*, by Ginger Wadsworth (New York: Lerner, 1990), can be used to illustrate how human-made features of the environment can be designed to complement natural features. Achieving such design, as Morgan—who helped to open the field of architecture to women—did, requires sensitivity to the natural environment, as well as artistic vision. Among the more than 700 buildings designed by Morgan are the Asilomar Conference Center, the Greek theater at the University of California-Berkeley, San Francisco's Fairmont Hotel, and the Hearst Castle. The biography's many photographs, some in full color, will provide students with opportunities to identify aspects of the natural environment reflected in the buildings. As a follow-up to reading the book, students may design buildings that would blend well with the natural environment in your area. What building materials would they use? What colors? How tall would their buildings be? Would they use sharp angles or rounded edges? Display the students' completed drawings for group enjoyment and discussion.

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Relationships Within Places

The theme of relationships within places looks at the interactions between humans and the environment. These interactions have three significant aspects (Hill and McCormick 1989):

- How people depend on the environment. People obviously depend on the environment in many ways—for food, building materials, water, air, and on and on. While the highly technological nature of contemporary society may suggest that people are less dependent on the environment than they once were, this is an illusion. As Hill and McCormick (1989) point out, "each intervention we make with nature comes with a cost and, rather than eliminating environmental limits, imposes a new set of conditions."
- How people adapt to the environment. The world's environments are widely different, some being more easily settled by humans than others. The solving of environmental barriers to settlement is called *adaptation*.
- How people change the environment. Through the process of adaptation, humans change the physical environment. Technology is important to this aspect of human/environment relationships, since increasing levels of technological development tend to result in larger changes to the environment.

This geographic theme is obviously linked to many of the environmental problems that we face today and thus is critical to our shared future. It is also well-suited not only to treatment through literature but also to interdisciplinary science/social studies lessons.

To develop awareness of how people depend on the environment, students could build a pyramid showing the environmental base on which human activities rest. To start this project, cover a bulletin board with paper and trace the outline of a pyramid on the paper. Lightly trace the outline of blocks or bricks over the surface of the pyramid; in the triangle formed at the peak of the pyramid, place a picture of several fictional characters who are favorites of the students or a picture of the students themselves. Tell students that they are going to build a pyramid showing how people depend on or need the environment; give or have students give some examples from their own lives. Explain that the pyramid will be built using examples from books that students read. Each time they find an example of how characters in a book depend on the environment, they can list the example and the title of the book in one of the squares on the pyramid. A student should only use one example per book, although another student may use an example from the same book. When students complete the pyramid, conduct a class discussion of the various examples they found.

Through discussion of works of historical fiction that involve settlement of new lands (a rather common genre), students can be helped to understand both how humans adapt to different environments and how they change the environment. Following such a discussion, students might draw a picture of a place from the book, accompanied by a picture of what they think the place looks like today. In the caption, they could tell why the place changed.

The dust jackets from books that focus on environmental problems could be removed and displayed on a bulletin board. Students who have read the books could then look for and clip newspaper or magazine articles about the same problems. The articles could be displayed on the bulletin board with the dust jackets. Students might follow up on a particular problem through such activities as surveying other students and adults to determine their views on the issue; writing letters to the editor about the problem and its relevance to their community; creating posters about the problem to be displayed around the school; or writing "grant proposals" describing the problem and suggesting solutions.

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Some suggestions for using specific books to develop key ideas about relationships within places follow.

Grades K-2

A Country Far Away, by Nigel Gray, illustrated by Philippe Dupasquier (New York: Orchard Books, 1989), presents a single narrative of events in a young boy's life. The dual illustrations—one set of a boy in an African village, the other of a boy in a British or American city—show that people in diverse settings have different ways of living but also share many common aspects of culture, from celebrating the birth of a family member, to playing soccer, to reading books and wishing to make friends with someone in another country. Students could draw a third set of illustrations to show their own lives. They might also want to undertake a pen pal project in which they could share information about similarities and differences in lifestyles with children from other nations. Organizations that coordinate pen pal programs include the following:

People-to-People International
501 East Armour Boulevard
Kansas City, MO 64109

Student Letter Exchange
630 Third Avenue
New York, NY 10017

Many students will be able to identify with the troubles of the Sheldon family described in *Aurora Means Dawn*, by Scott Russell Sanders, illustrated by Jill Kastner (New York: Bradbury Press, 1989). Moving from Connecticut to Ohio in 1800, the family faces a terrifying thunderstorm on the first night in their new homeland. The effects of the storm and how the Sheldons worked to overcome the difficulties it posed illustrate well the theme of relationships and should provide ample material for discussing how storms affect people, both now and in the past. Students might create a bulletin board display showing the effects of storms today and illustrating how technology helps people deal with those effects. The bulletin board should also illustrate how people work cooperatively to solve problems caused by storms, as shown in the book.

The Stream, written and illustrated by Naomi Russell (New York: Dutton, 1990), provides a simple introduction to the water cycle and thus could be tied to science, as well as geography. Some of the ways in which humans use water are mentioned. Selected pages fold out to show the underwater perspective. Before reading the book with students, have students brainstorm all the ways they use water. Ask them where the water they use comes from. List students' answers to both questions on the chalkboard. Read the book with students; discuss the water cycle with the class, drawing the circular movement of water on the chalkboard. Have students add water uses from the book to their list. Follow up the class activities by having students do a simple inventory of water uses at home, showing the results in a drawing.

How humans change the environment is beautifully illustrated in *Heron Street*, by Ann Turner, illustrated by Lisa Desimini (New York: Harper and Row, 1989). The first few pages of the book describe a marsh and its inhabitants, undisturbed by humans. As settlers arrive, however, the marsh changes until, by the present, it has lost virtually all of its original character. Only one small patch of grass remains to whisper to the single heron flying overhead. The simple yet vivid illustrations underline the changes described in the text. The book could lead to a discussion on how changing a natural environment means that wildlife loses habitat. The result has sometimes been the extinction or endangering of a

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species. Although the heron is not endangered, several other North American bird species are. Interested students might look at wildlife magazines for children for evidence that people are now attempting to change the environment positively, by protecting or restoring habitats.

Grades 3-4

Although it contains virtually no text and thus could be used with even the youngest students, *Window*, by Jeannie Baker (New York: Greenwillow Books, 1991), should also be considered by teachers of older students. Through her marvelous collage constructions, Baker shows the view through a boy's window, from the time he is a baby until young adulthood. The scene changes from one that is rural to one that is modestly developed to a highly urbanized vista. At the end of the book, the young man and *his* new baby look out the window of a new home into another rural scene with the city visible in the distance. The illustrations should provide ample stimulus for class discussion of the changes humans made in the scene. Students could be encouraged to make their own collages showing how the scene through the window at the new house might change over the course of the new baby's childhood.

As its subtitle suggests, *Sugar Season: Making Maple Syrup*, by Diane Burns, photographs by Cheryl Walsh Bellville (Minneapolis: Carolrhoda Books, 1990), provides a detailed but understandable description of making maple syrup. The book shows clearly human dependence on nature, as well as human adaptations and changing technologies. Students could make a chart showing ways that people who make maple syrup depend on nature. They could also look for evidence that these people try not to make unnecessary changes in the environment. Students might create their own books providing the same kind of detail about an agricultural activity in your community. A work of fiction that could be used as a companion to *Sugar Season* is the Newbery-winning *Miracles on Maple Hill*, by Virginia Sorensen, illustrated by Beth and Joe Krush (New York: Harcourt Brace, 1956).

Grades 5-6

Students can see both positive and negative human effects on the environment in *Riverkeeper*, by George Ancona (New York: Macmillan, 1990). The author's text and photographs focus on John Cronin, whose job is to protect the Hudson River ecosystem, a job that involves dealing with many kinds of pollution. Readers learn not only how pollution occurs, but strategies for fighting pollution. Because the book connects geography and government, students could be encouraged to show what they learned from the book through posters, bumper stickers, or other methods used to convey political messages. You might invite a local resource person whose job is to protect the environment to visit the class and discuss his/her work with the students. The book might also serve as a starting point for a class study of a local body of water.

In Two Worlds: A Yup'ik Eskimo Family, by Aylette Jenness and Alice Rivers, with photographs by Aylette Jenness (Boston: Houghton Mifflin, 1989), provides an in-depth look at the life of a family living on Scammon Bay in western Alaska and comparing their lives with those of previous generations. Several geographic concepts are well presented in the book: humans' dependence on and adaptation to the environment, as well as the effects of changing technologies on human/environment relations. Students could construct retrieval charts showing the ways in which the Yup'ik people depend on the environment and the technologies they have used in adapting to it. Near the end of the book, the authors point out how a collection of items on the family's television symbolizes the modern and traditional aspects

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of their lives; students might create a display of items that they think symbolizes the relationship between the Rivers family and the environment around Scammon Bay.

Earth to Matthew, by Paula Danzinger (New York: Delacorte Press, 1991), is a lighthearted look at how Matthew and his friends in the sixth-grade deal with such problems as a sister who shaves her head and pierces her nose, divorcing parents, and budding boy-girl relationships. At the same time, they are engaged in a class study of ecosystems that culminates in an overnight trip to the Franklin Institute. A great deal of information about ecosystems is embedded in the story, which also makes interesting comparisons between ecosystems and family relationships. After reading the book, students might make posters illustrating how families and ecosystems are alike, in that the actions of one person affect many other parts of the system. As an accompaniment or introduction to a unit on ecosystems, the book could provide students with ideas for research and action.

Movement

Movement refers to all kinds of human interactions between and among places. As described in the *Guidelines for Geographic Education*, "they [people in various places] travel from one place to another, they communicate with each other or they rely upon products, information, and ideas that come from beyond their immediate environment." Key ideas related to this theme (*K-6 Geography*) include the following:

- Movement demonstrates interdependence. People seek contact with other places because they cannot meet all their needs in the immediate environment; at the same time, they can help people in other places meet their needs.
- Movement involves linkages between places. Transportation and communication systems are obvious examples, and ones that demonstrate again the importance of technology.
- Patterns of movement involve people, ideas, and products.

Primary students who are learning about transportation could create a bulletin board bar graph showing types of transportation used in the books they read. Give the bulletin board a title, such as "How Book Characters Move From Place to Place"; with students' help, decide what kinds of transportation should be shown on the graph (e.g., foot, bicycle, wagon, car, truck, bus, train, airplane, boat). Put a label for each type of transportation at the bottom of the bulletin board. Demonstrate for students how to affix notecards to the graph to show how characters in a book got around; for example, a student who read *Aurora Means Dawn* (annotated above) would place a card in the "foot" column, as well as in the "animal-drawn wagon" column. The name of the book should be written on each card placed on the graph. When the graph has had time to grow, give students practice reading bar graphs by discussing the data they have generated.

Vacations are a reason for movement that is interesting to students, as well as a subject for many books. Students could create a chart showing vacation destinations and the attractions that draw book characters to those destinations. For example, a student who had read *Fudge-a-Mania*, by Judy Blume (New York: Dell, 1990), would enter "Maine" on the chart, along with "to get away from the city" as the reason for choosing Maine for a vacation. Students could compare charted information with their own vacation preferences and could then design their own "ideal" vacation, plotting their route on a map, calculating distances, deciding what types of transportation they would use, and so on.

Some suggestions for using specific books to develop key ideas related to movement follow.

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Grades K-2

The title character in *Chita's Christmas Tree*, by Elizabeth Fitzgerald Howard, illustrated by Floyd Cooper (New York: Bradbury Press, 1989), is a young African-American girl in turn-of-the-century Baltimore. The focal point of the story is a trip to get a Christmas tree. Traveling by horse and buggy, Chita and her father leave the city and go to a woods where they pick out a tree but do not cut it down; on Christmas morning, however, that very tree appears in their living room. This example of movement to obtain something not available in one place will have relevance to many students, who may enjoy drawing pictures that illustrate how selecting a Christmas tree at the beginning of the century was different from selecting a tree at the end of the century. Students who do not celebrate Christmas could identify examples of items they use to celebrate particular holidays that are not available without traveling (note that they may travel to find the item or the item may travel before it is available to them).

Araminta's Paint Box, by Karen Ackerman, illustrated by Betsy Lewin (New York: Atheneum, 1990), is set in 1847. Araminta Darling's family is migrating from Boston to California, where her father will become one of the first doctors. Along the way, Araminta loses her special paint box. The story traces the route of the paint box as it becomes a tool box, a baby bassinet, and a prospector's mining box before being given to Araminta's father in payment for medical treatment. A map compares Araminta's route with that of the box. Each person or family that encountered the box on its journey had a different reason for moving. Small groups of students could each be assigned one of these people/families; each group could write a letter to Araminta, explaining the reasons for their journey. What did they hope to find in their new home that they did not have before? These letters could be displayed in a cardboard box cut and decorated to resemble the paint box.

I Go with My Family to Grandma's, by Riki Levinson, illustrated by Diane Goode (New York: Dutton, 1986), is another historical story, this time set in New York City around the turn of the century. Five young cousins living in the five boroughs travel with their families to grandmother's house. Each family uses a different mode of transportation on the trip. Before reading the story, you may need to explain that New York City has five sections; this story is about five children who lived in the different sections of New York City about 100 years ago. Let students speculate on why the children are traveling to grandma's and how they might get there. Students should consider the information that the children live in New York City in giving their answers. Read the story and discuss the forms of transportation used by the five families. Which of these forms of transportation would probably still be used today? Which would not? How might the story have been different if the grandmother had lived in a small town or on a farm? Encourage students to draw a contemporary version of the story, showing how members of their extended family might travel to a family reunion.

While a young man named Zack builds a sailboat, his dog Salty rides a ferry across the bay to visit him. That is the story told in *Salty Dog*, by Gloria Rand, illustrated by Ted Rand (New York: Henry Holt, 1989). Readers learn about a special form of transportation, the ferry, but also see the preparation for another kind of sea voyage—a sail around the world. Locate Mercer Island, Washington, where the Rands live, on a map, asking students why people who live there would need the services of a ferry. Have students search the map for other places where a ferry would be helpful. Students could also try drawing a floor plan or blueprint for a ferry based on the information in the book. You might also focus class discussion on planning a long journey, such as a sail around the world. What route would students take? In what season would they start the trip? What supplies would they need? Where would they stop along the way? What kinds of things would be easiest to get along the way? What would be hardest?

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Grades 3-4

The desire for freedom is a strong motivation for movement. Students can explore the dangerous journeys people are willing to take in *Escape from Slavery: Five Journeys to Freedom*, by Doreen Rappaport, illustrated by Charles Lilly (New York: HarperCollins, 1991). Based on newspaper stories of the time and accounts written by people involved with the Underground Railroad, the book dramatically tells of such escapes as a woman and her baby crossing the Ohio River as the ice breaks up, a man traveling for three days in a box too small to allow movement and with limited air holes, and two girls masquerading as boys to elude slave hunters. The courage of those escaping slavery and those helping them should inspire students. Divide the class into five groups, assigning each group one of the stories to present to the class through a simulated press conference with the people involved. Make a map available so that the escaped slaves can show where they started their journey, how they traveled, and where they finally settled down.

The City Girl Who Went to Sea, by Rosmarie Hausherr (New York: Four Winds Press, 1990), is the story of Alicia Belford's summer in the small fishing village of Salvage. Alicia, who lives in a one-room apartment in New York, learns about the very different life in Newfoundland, a geography lesson in itself. Her story also illustrates the theme of movement, in that even this rather remote community is connected to other parts of the world in a variety of ways. On a world map, students could plot the movement of people, ideas, and products to and from Salvage. They could create similar maps showing movement of people, ideas, and products that impact their own lives.

Grades 5-6

Patricia and Fredrick McKissack's *W.E.B. DuBois* (New York: Franklin Watts, 1990) illustrates well how biographies can be used to develop understanding of movement without interfering with another reason for reading. Before students begin reading the life story of this civil rights leader, give them blank world maps, with instructions to use different colored lines to show movement. For example, they might use blue lines to show movement of DuBois' ancestors; these lines would encompass not only various areas in the United States, but Africa and Latin America as well. Green lines could be used to connect DuBois' various homes throughout his life; these would include locations in the Northern and Southern United States, as well as Europe and Africa. Along these lines, students might want to note DuBois' reasons for moving. Orange lines could be used to show the movement of DuBois' ideas; these lines might include his travels to important conferences and to meet world leaders, as well as arrows emanating from Atlanta and New York to show the dissemination of his ideas through his writings. Upon completing their reading, students would have a graphic representation of the notion that people and ideas move from place to place. A similar strategy could be used with other biographies of noted thinkers, activists, or inventors, such as Jean Fritz's *The Great Little Madison* (New York: Putnam's, 1989).

A sequel to the popular *Dear Mr. Henshaw*, *Strider*, by Beverly Cleary, illustrated by Paul O. Zelinsky (New York: Morrow, 1990), continues the story of Leigh Botts into high school. In the course of a year, Leigh endures more crises with his divorced parents, gains a pet, takes up track, and has his first date (to pull weeds!). The book's themes of friendship and growing up should not be subverted in order to develop geographic understanding, but a brief small-group webbing activity can serve both purposes. Have students write *Leigh Botts*, *garden cottage*, *Pacific Grove* in the center of a sheet of posting paper. Around the center, each student should write the names of several people (or animals) important to Leigh, connecting those people to Leigh with lines. Each student should then pick a name written by another student and write one or more places that person connected Leigh to; for exam-

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ple, Leigh's friend Barry connected him to Los Angeles, where Barry visited his mother; Leigh's dad connected him to Bakersfield, Gilroy, Cholame, and other places he drove his truck; Leigh's dog Strider connected him to the beach where Leigh and Barry found him and golf courses where they looked for lost balls to clean and sell. The completed webs will show the network of friends and family members surrounding Leigh, as well as the less obvious geographic connections.

Regions

Because environments are so varied and the number of possible places of study so huge, geographers must find some way to organize their data to make it manageable. The region is a device they have created to do that. A region is an "area that displays unity in terms of selected criteria." For example, a mountain region is defined by its landforms, while a state is a region defined by a shared government.

Hill and McCormick (1989) differentiate regions from places by explaining that while a place has a "material existence," a region is a "mental construct," an intellectual tool. The concept of region is useful to us in comparing places and identifying reasons for differences and similarities. Like places, however, regions also evoke emotional responses. As Joel Garreau says in describing the regions he calls the "nine nations of North America," "When you're from one, and you're in it, you know you're home" (Garreau 1981, p. 13).

Key ideas related to the theme of region (*K-6 Geography*) are:

- Regions are a way to organize information.
- A region has common characteristics.
- Regions change.

As with location, it may first be useful to help students become familiar with what is meant by commonly used regional terms, such as Latin America, the Middle East; the former Soviet Union, the Rocky Mountain region, and the like. One way to develop this type of familiarity might be to develop a bingo-style board that students would fill in as they read books that took place in certain regions. For example, such a board might be structured as shown below.

Mountain region of the U.S.	Latin America	An urban area
Grasslands region of the U.S.	Eastern Europe	A rural area
Desert region of the U.S.	Middle East	A region with a hot, humid climate
Forest region of the U.S.	Southern Africa	A region with a cold, dry climate

Older students might make an effort to read folktales, myths, legends, or fables from as many different regions as possible. These could be recorded in a "Regions Log" in which each student noted the region, what distinguished the region, the story read, and any perceived relationship between the story and the special characteristics of the region; for example, an animal story might reflect the special wildlife of a region. Students could also, of course, write about their own responses to the stories. The list of recently published folk-

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tales, myths, legends, fables, and stories provided in the appendix may be a useful starting point for such an activity.

When students have read a book that has provided considerable information about a region, they could compare that region with their own, identifying common features and those that distinguish the two. Students could create a scavenger hunt, listing wildlife they have learned are common to a particular region; they could then look for those items in their own community, identifying which are common to both regions and which appear to be unique to the region under study. Students might also plan a trip to the region about which they have read, listing the things they would need to take and what they might bring back with them that would represent the region especially well.

Some suggestions for using specific books to develop key ideas about regions follow.

Grades K-2

Surrounded by Sea: Life on a New England Fishing Island, by Gail Gibbons (Boston: Little, Brown, 1991), takes the reader through the seasons on an island where fishing and tourism are the major sources of income. An island is a clearly defined region, set apart from other areas because it is surrounded by water. Through the details provided in the book, students will be able to note many similarities and differences between their own lives and those of the island children. Students might make drawings showing the similarities and differences; they might speculate on similarities between the lives of children on this New England island and children on a small island in a different setting, such as Hawaii. Students could create a table display representing jobs on the fishing island and jobs in their own communities—which are the same? which are different?

My Prairie Christmas, by Brett Harvey, illustrated by Deborah Kogan Ray (New York: Holiday House, 1990), recounts a family's first Christmas after leaving Maine for the prairie. Central to the story, which is one of several prairie stories by this author, is the father's failure to come home after going out to find a Christmas tree on Christmas Eve. The comparisons between this holiday and previous ones make clear some of the differences between the two regions, as well as adaptations the family made to the new environment. Before students read the story, it would be helpful to locate Maine on a U.S. map and to point out those areas of the United States considered prairies. Showing students pictures of Maine and of the grasslands would also be helpful. After reading the story, students can decide whether they would rather celebrate a holiday important to their family in Maine or on the prairie; they might also speculate on whether the holiday celebration would be different in subsequent years, when the family had been on the prairie longer. Students could also consider what kinds of decorations, foods, or homemade gifts could be made in their own region if they had access to only those things that occurred in nature or could be grown and preserved.

Somewhere in Africa, by Ingried Menned and Niki Daly, illustrated by Nicolaas Maritz (New York: Dutton, 1990), directly confronts stereotypes about Africa. The book is the story of a young boy who lives in urban South Africa but enjoys reading about the Africa of lions, crocodiles, and zebras. Before reading the story, ask students to draw pictures showing what it would be like to live in Africa. After reading the book, talk with students about what in the story surprised them. Did any of their drawings of life in Africa show city life? Why or why not? How is city life in Africa like city life in the United States? How are they different? Do students like to read about places in the United States that are very different from where they live, like Ashraff liked to read the library book about Africa? Another view of South Africa can be found in *At the Crossroads*, written and illustrated by Rachel Isadora (New

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York: Greenwillow Books, 1991). This book is the story of children in a shanty-town in a segregated township, waiting for their fathers to come home after months of working in the mines. Students can compare and contrast the lives of the young people in the two books.

Grades 3-4

Writer Cynthia Rylant and artist Barry Moser, both natives of Appalachia, have created a tribute to that region in *Appalachia: The Voices of Sleeping Birds* (New York: Harcourt Brace Jovanovich, 1991). After students have enjoyed the drawings and the language, let them identify the region talked about in the book. The author refers to the Appalachian Mountains but does not otherwise define the region, so students will need to make some minor inferences to identify the region on a map. When they have done so, encourage them to look for more information about the region from the map and try to make additional inferences from that information. For example, they might note that most of the larger towns in the region are located in river valleys and infer that life there would be different from the book's description or that the region stretches many miles from north to south and thus probably varies in climate from place to place within the region. Groups of students might create two murals showing similarities and differences between your region and Appalachia. If your school is located in Appalachia, students could compare their own experience of the region with that of the author and illustrator. Why might students see some things differently?

A great contrast with Appalachia can be seen in *Arctic Memories*, written and illustrated by Normee Ekoomiak (New York: Henry Holt, 1990). The author describes, in both English and Inuktitut, the Arctic lifestyle of his childhood on James Bay in Canada. The book is illustrated with Ekoomiak's innovative paintings and fabric artworks. Before students read the book, read the material on the back cover with them and point out where Ekoomiak lived as a child on the map provided or on a wall map. Ask students to list everything they know about this region, as well as the people who lived there, called Inuits. Then ask students to list what they would like to know about this region and its people. Finally, create a column for students to enter what they learn as they read the book. When they have finished, discuss the charted information with them. What items that they "knew" were incorrect, according to the book? Which of their questions about the region and its people were they able to answer using the book? What new questions did the book raise? Encourage interested students to pursue those questions using other sources. Students could also create dioramas or murals showing this lifestyle and comparing it with ways of life in their own region.

An even greater contrast can be seen in *The Day of Ahmed's Secret*, by Florence Parry Heide and Judith Heide Gilliland, illustrated by Ted Lewin (New York: Lothrop, Lee, and Shephard, 1990), which is set in Cairo. The book follows Ahmed through his day delivering gas canisters around the city, all the while reveling in his secret—he can write his name. The detailed paintings bring the colors of the city to life, as the text does for its sounds. Help students locate Cairo and the Nile River on a map and identify the desert referred to in the text. Encourage them to speculate on the climate in Cairo. Why do people dress as shown in the pictures? What are some of the ways people transport themselves and goods from place to place? Have students make a daily schedule for Ahmed. When do they think he had time to learn to write? How is Ahmed's schedule different from their own? Is Ahmed's life similar to theirs in any way?

Grades 5-6

Mildred D. Taylor's *Mississippi Bridge* (New York: Dial Books, 1990) tells a moving story in which a region's human and natural features combine to create tragedy. Through the

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language used by the narrator (a ten-year-old white boy), Taylor's description of the weather and natural environment, and the events that unfold, the reader is immersed in the rural South of 1931. Discussion questions that will help students explore the regional concept include:

- What caused this incident?
- Could it have happened in another region? Why or why not?
- Could in happen in the South today? Why or why not?
- Have we gained more control over the human or natural causes of the incident in the years since 1931? Explain your answer.

Students could contrast the problems of the rural South in the early years of the Depression with those in another region, the Dust Bowl, by reading *Moxie*, by Phyllis Rossiter (New York: Four Winds, 1990). Set in rural Kansas during the Depression, the book tells of a family's struggle to stay on their farm despite drought, dust storms, hobos, and fire. The people in this region share with those in the South the problems of poverty and unemployment, and intolerance is also evident, although it is not racially based. The natural hazards faced are almost directly opposite those of the South, however—drought instead of too much rain. The questions given above for *Mississippi Bridge* could be adapted for use in discussing this book.

All Themes

As mentioned earlier, all five themes are interrelated; although it is useful to separate the themes as we are becoming familiar with their meaning and use, in reality separating them is nearly impossible. The interrelationships among the themes are well illustrated in a unique book created by Steve Lowe. Lowe has selected passages from Henry David Thoreau's *Walden* (New York: Philomel Books, 1990); accompanied by Sabuda's linoleum cut illustrations, the excerpts provide young readers with a vision of Thoreau's life on Walden Pond. The introduction indicates where Walden Pond is and why Thoreau chose to spend "two years, two months, and two days" there. The text and illustrations contribute to a strong sense of place, as well as to an understanding of the special aspects of forest regions in the Northeast. Thoreau's interactions with the environment are well described, as are his observations of trains passing by his cabin and the visitors he receives, both indicators that even people in remote areas are connected to people in other places.

One of the cautions to keep in mind as you are beginning to use the themes is not to teach the themes themselves, but to use them to decide what to teach. One useful way to do this is to teach students to ask geographic questions about places they encounter in books (and in reality!). These questions might include the following, which are based directly on the themes:

- Where did this story take place?
- According to the story, what is this place like? Where else could I find information about what this place is like?
- How did the environment in the story affect people? How did people affect the environment?
- What examples of movement among various places on earth can be found in the story?
- Are any regions—areas that share special characteristics—mentioned in the story? If so, what characteristic made each region special?

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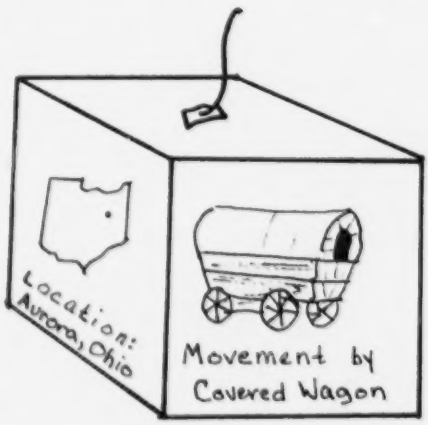
Students could share geographic information about story settings through picture cubes. Picture cubes are made from six equal-sized squares; information or pictures are put on five of the squares before they are taped together (the sixth square is left blank so string for hanging the cube can be taped to it). Each one of the five squares could be devoted to one of the themes. For example, on one square the student could draw a map showing the location of the story setting; on the second square, he/she could make a chart showing physical and built features as well as personal reactions to the place; on the third, he/she could draw two pictures showing how the place has been changed by humans; and so on. A finished cube would look like the following:



Geographic questions could also be used in simulated press conferences with characters from stories students have read. While the main story written by "reporters" after the press conference might focus on the character's achievements or some other aspect of the story, the geographic information could be used to write a "sidebar," or accompanying article, on where the character lives.

References

Garreau, Joel, *The Nine Nations of North America* (New York: Avon, 1981).

Guidelines for Geographic Education: Elementary and Secondary School (Washington, DC: American Association of Geographers, and Macomb, IL: National Council for Geographic Education, 1984).

Hill, A. David, and Regina McCormick, *Geography: A Resource Book for Secondary Schools* (Santa Barbara, CA: ABC-CLIO, 1989).

K-6 Geography: Themes, Key Ideas, and Learning Opportunities (Washington, DC: Geographic Education National Implementation Project, 1987).

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Model Guides for Using Children's Literature in Geography

Characteristics of a Good Guide

Susan Hepler, on whose work the format used for the guides in this section is based, has identified the following characteristics for quality guides for literature-based programs:

- "A good guide should improve the quality of the reader's experience with the book....Through talk, readers should be able to say, 'I hadn't thought about that before,' or 'I had, but I couldn't put it into words'."
- A good guide should include questions that cause students to "examine why people act as they do" and, in moderation, "encourage readers to identify with whatever aspects of the text match their perceptions."
- A good guide should include activities that "serve the reader and the book first, not some particular curriculum area." The activities should help students examine and expand on the ideas in the book and their reactions to those ideas.

In developing the guides included in this section, we have attempted to apply these criteria. Thus, although we emphasize geographic understanding, we do not focus exclusively on geographic questions or activities; we *do* try to ensure that students consider the environment and humans' relationship to it as they develop meaning from each story, poem, or book. For each book, we include at least some questions that, like those used in the Great Books program, have "no single right answers, requiring both the student and teacher to examine factual information, assess motivation, and make inferences" (Gallagher 1991). We do sometimes include extension activities that take the geographic understandings beyond the book; these activities are separated from the activities more directly related to the book with several asterisks. With some of the guides we include black-line masters for handouts needed to do the activities.

Many of the books will be most effective if read aloud, especially with younger students. Having several copies of the book may still be a good idea, however, to allow close examination of the illustrations, which often include a great deal of geographic information. For primary grade students, we include a relatively small number of questions in each guide. For older students, the number of questions increases, and we divide the list of questions by chapter or section of the book.

The chart on the next page lists the books for which guides are provided, appropriate grade levels, and geographic themes addressed.

References

Gallagher, Arlene F., ed., *Acting Together: Excerpts from Children's Literature on Themes from the Constitution* (Boulder, CO: Social Science Education Consortium, 1991).

Hepler, Susan, "A Guide for the Teacher Guides: Doing It Yourself," *The New Advocate* (Summer 1988).

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Title	Grade Level	Themes				
		Location	Place	Relation-ships	Movement	Region
My Cousin Katie	K-1		X	X		
Is Anybody Up?	K-2	X				
The Empty Lot	K-3		X	X		
Time To Go	K-3		X	X	X	X
Tar Beach	K-3		X		X	
Mojave	K-6		X	X		X
My Grandmother's Journey	2-4				X	
Stop the Presses! Nellie's Got a Scoop	3-4				X	
Trucker	3-4	X			X	
Go Fish	3-4		X	X		
Morning Girl	3-5	X	X	X	X	
Brother Eagle, Sister Sky	3-6			X		
Jayhawker	4-6	X	X		X	
Grasshopper Summer	4-6	X	X	X	X	X
The Ups and Downs of Carl Davis III	4-6		X	X	X	X
John Muir	4-6	X	X	X	X	
The Star Fisher	5-6		X			
Downriver	6	X	X	X	X	X

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My Cousin Katie,
written and illustrated by Michael Garland
(New York: Crowell, 1989).

Summary

In anticipation of a visit, a child describes the farm where Cousin Katie lives. The rich colors of Garland's paintings draw the reader into Katie's daily activities.

Initiating Activities

1. Ask students to name some relatives they like to visit. Why do they like to visit these relatives? Where do they live? What special things can students do there? What is special about the relatives themselves?

2. Show students the cover of the book and explain that the child telling the story is going to visit Cousin Katie. Where do students think Cousin Katie lives?

Discussion Questions

1. Make a schedule of Katie's daily activities. How are they similar to or different from your own? Which of Katie's activities would you most like to do? Which would you least like to do?

2. Imagine that you are having a picnic with Katie and her mother. What foods do you think might be in your picnic lunch? What can you see, smell, hear, and feel as you sit by the pond? Why is this a special place for a picnic?

3. Where do you think the child who is telling the story lives? Why do you think that?

Follow-up Activities

1. Have students draw simple maps of Katie's farm, using the two-page drawing early in the book as the main source for their maps but adding other features (such as the pond) according to their own ideas.

2. Have students create picture books about the homes of relatives they like to visit. Display the books on a table on which you have placed an outline map of the United States. Help students locate and label the places their relatives live.

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Is Anybody Up?,
written and illustrated by Ellen Kandoian
(New York: Putnam's Sons, 1989).

Summary

A little girl named Molly gets up at 7:30 on Saturday morning to have breakfast. While no one else in her family is up yet, many people and animals who live in Molly's time zone are eating breakfast—an Inuit woman in Baffin Bay, Molly's grandpa in Miami, a parrot in Columbia, and others. As each is joined by someone else, they say hello in their own language. Delicate watercolor drawings illustrate the text.

Initiating Activities

1. Ask students when they would hear or ask the question, "Is anybody up?" What do they think a book with that title might be about?

2. Display the cover of the book and ask students to observe as many details as they can. If necessary, guide them with such questions as:

- What is the little girl wearing?
- How can you tell what time it is?

Discussion Questions

Read the book through from beginning to end, stopping before the last page, which explains time zones.

1. What are some things all the people in the story have in common? (They eat breakfast at the same time, they wear clothes, many of them have a clock, many of them have families they live with in some kind of house.) What do the animals have in common with the people? (They need food.) How are the people different? (They eat different foods, they wear different styles of clothing, they speak different languages.)

2. What do you think the people were saying when they spoke in their own languages near the end of the story? Why do you think that?

3. How does it make you feel to know that other people in faraway places are doing the same thing that you are doing at the same time?

Follow-up Activities

1. Post a large world or Western Hemisphere map. With younger students, you may want to highlight each of the locations mentioned in the book. Divide the class into eight groups, assigning each group one of the people or animals eating breakfast at the same time

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as Molly. Each group is to create a symbol for that person or animal and place that symbol on the map in the appropriate location. When all the locations have been marked, ask students if they notice any pattern to the locations. They should note that the locations form a rough vertical line on the map. Review the cardinal directions with students, pointing out which places the book indicates are north of where Molly lives and which are south. Then ask students to decide where Molly lives. They should choose a location on the east coast of the United States, between New York and Miami.

2. Read the last page of the book to students. Using a balloon, draw wedges on the surface, as shown below, to indicate how the time zones are drawn. If feasible, divide the class into groups of five, and give each group an orange to dissect. The sections of the orange are similar to time zones. Ask students how many sections an orange would need to have a section for every time zone. (24)

3. On a world map or globe, locate the time zone in which your community is located. Help students identify other locations north or south of them in the same time zone. Ask students to write or draw a story showing what people in the locations they identified might be doing while they are at school, playing after school, or getting ready for bed.

* * * * *

4. On subsequent days, you may want to greet students with the phrases meaning "hello" from the book. Challenge students to identify what language you are speaking and locate the country where that language originated on a map.

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The Empty Lot,
by Dale H. Fife, illustrated by Jim Arnosky
(Boston: Little, Brown, and San Francisco:
Sierra Club Books, 1991).

Summary

Harry Hale decides to sell a two-acre lot that was once part of his grandfather's farm. Visiting the lot, he is surprised by how the city has grown up around it, as well as by the abundant wildlife living in this "empty" space. He decides not to sell the lot. Pastel drawings illustrate the substantial text, which makes the book a likely read-aloud candidate for the early grades.

Initiating Activities

1. Read the title of the book aloud to students, making sure they know what a *lot* is. Ask students what *empty* means to them. If they drew a picture to show what *empty* means, what would be in the picture? Show students the cover illustration and ask them if it looks like they imagine a picture of *empty* would look. What questions does the picture raise in their minds?

2. Read the dedication aloud to students, explaining what a dedication is (a statement explaining to whom or what the author is paying respect with the work). What or whom is Ms. Fife dedicating the book to? (The Ohio countryside and the Stieber woods) Ask: Does this give you any ideas about the book?

Discussion Questions

1. What was the "tap...tap...tap" sound Harry heard? How would hearing this sound in a lot you thought was empty make you feel? How do you think Harry felt when he heard this sound?

2. Why do you think someone would want to build a gas storage tank, a bigger factory, or a parking lot? Why are these things needed in cities?

3. Why do you think the children liked to play in the empty lot? Do you have a similar place where you like to play? Do you think Dale Fife had such a special place when she was young? Could a place that had many objects made by humans also be special? Why or why not?

4. Why did Harry change the sign? Do you like the new sign? Can you think of a better sign to put in the lot?

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Follow-up Activities

1. With the students, discuss what made the lot a special place. One of the factors that made the lot special was that it remained relatively unaffected by humans in the middle of a city, where human influence often seems to totally obscure the natural environment. Some communities set aside undisturbed "greenbelt" areas to ensure that some of the natural environment is preserved. Students should not, however, come away with the idea that human-made places cannot be very special also. With the students, you may want to create a bulletin board display showing special places in your community, both natural and human-made.

2. Have students draw pictures showing the "occupied" lot as it existed during Harry's visit. Then have them draw pictures showing what it would look like if Harry sold the lot. What would change? What would stay the same? How would the changes be helpful? How would they be harmful?

3. Take students to a greenbelt area, an empty lot, a backyard, or an open area of the schoolyard. Ask them to sit quietly and listen for evidence that the area is not empty. What sounds tell them that wildlife lives in this area? What other evidence can they find that wildlife is present?

* * * * *

4. Encourage students to give Harry's empty lot a name based on one or more of the types of wildlife living there. You may need to provide an example or two (e.g., Quail Quarters or Dragonfly Den) to get students started. Each student should design a sign for the lot showing the name. To provide practice with map work, give students copies of Handout 1 and challenge them to use a classroom atlas to figure out the names of the cities and counties shown on the map with picture symbols. Students should give the name of the city or county and the state in which it is located.

Answer Key: 1. Eagle Point, Oregon; **2.** Big Bear City, California; **3.** Aspen, Colorado; **4.** Beaver City, Nebraska; **5.** Los Coyotes, Texas; **6.** Deer Park, Illinois; **7.** Buffalo, New York; **8.** Turtle Creek, Pennsylvania; **9.** Palm City, Florida; and **10.** Bass Harbor, Maine.

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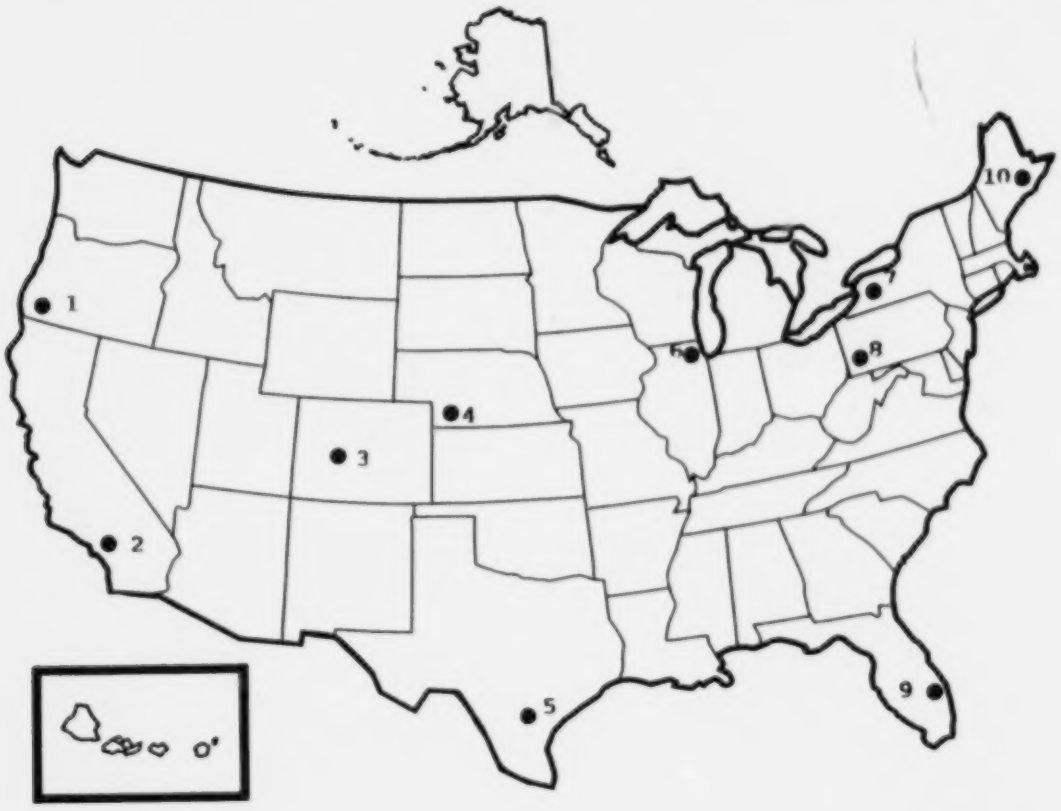
WILDLIFE NAMES

Each place shown on the map below is named for a plant, animal, bird, or fish. Use an atlas and the clues below to figure out the name of each city. Write its name and the state in which it is located on the map.



1. I'm the national bird.
2. I'm not a teddy.
3. My leaves turn yellow in fall.
4. I'm known for being busy.
5. I howl at night.
6. My antlers look heavy.
7. I really lived on the Great Plains, not in the East.
8. I stay in my shell.
9. My fronds sway in the breeze.
10. Go fishing to find me.

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Time to Go,
by Beverly and David Fiday,
illustrated by Thomas B. Allen
(Orlando, FL: Gulliver Books, 1990).

Summary

A young boy whose family is leaving their farm walks around his home one last time. Facing pages present drawings in charcoal and colored pencil, one showing how the farm looks as the boy makes his final tour and the other showing how it looks in his memory. As the family leaves, the boy vows to return. Although there is not a great deal of text, the vocabulary makes the book best suited for reading aloud.

Initiating Activities

1. Ask students to describe situations when they have heard the phrase "time to go." When does hearing it make them happy? When does it make them sad?

2. Display the cover of the book and let students speculate on whether the phrase has a happy or sad meaning for the boy shown on the cover. What about the cover makes them think so?

Discussion Questions

1. Where did the boy in the story live? (On a farm; the illustrations seem to suggest that it was in the Midwest)

2. Describe a day in the boy's life as a farm child. What would be fun about this life? What questions do you have about it?

3. Why do you think the boy was leaving his home? (The book does not say for sure, but the illustrations seem to indicate that dry weather, or a drought, made it impossible to continue farming.) How did he feel about moving? Can you think of other examples of people who have had to leave places and ways of life they loved?

4. How does this story make you feel? Why?

Follow-up Activities

1. Ask students to write a diary entry for the boy based on the information provided in the book. Then tell students to imagine that the boy moves from his farm to your community. How would the events of a typical day change? Have students write a second diary entry reflecting life in the new setting.

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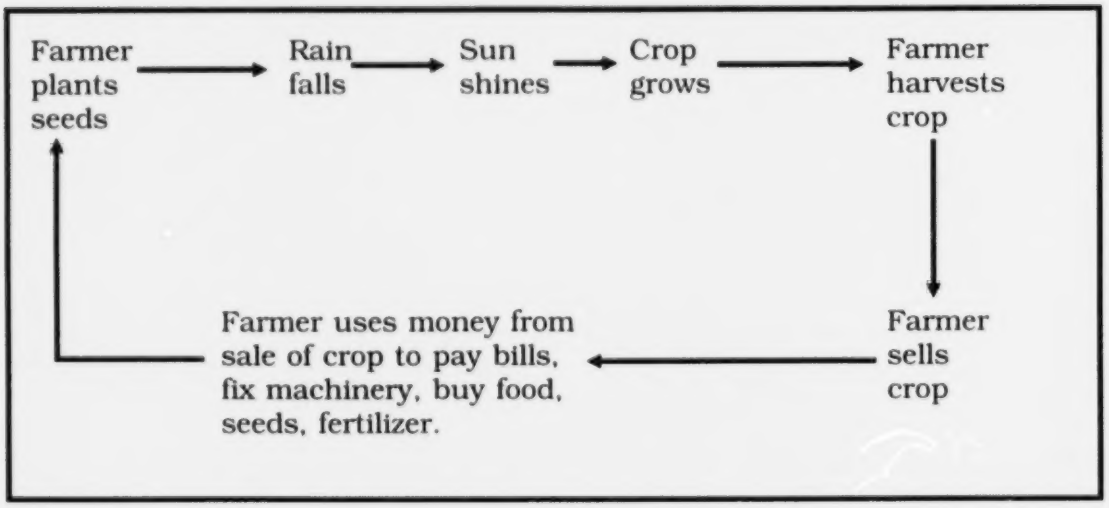
2. On the chalkboard, construct the outline for a chart comparing farm, small town, and city life. Ask students to think of both good and bad aspects of living in each place. Post their responses on the board. Based on the chart they have compiled, where would students rather live? Did they choose a place similar to or different from where they now live? Why?

3. Primary students are unlikely to understand why a family would lose its farm because of bad weather. To give them some rudimentary understanding, ask them to list all the things that a farmer needs in order to grow crops. A simplified list would include good soil, enough warm weather for the crop to grow to maturity (growing season), enough rain (but not too much!), machinery to work the land, and seed. Write the list on the chalkboard and ask students to identify which items depend on nature; put check marks next to those items. Draw a simplified flow chart on the chalkboard, similar to the one below. Briefly explain each of the steps in the chart. Then erase the box saying "rain falls" and ask students what would happen to the rest of the boxes. Erase the "crop grows," "farmer harvests the crop," and "farmer sells the crop" boxes. What is the result? (The farmer won't have money to pay bills and buy seed for the next year; if the farmer owes money to a bank and cannot pay, the bank may take the land and sell it to get its money back.) Since students are likely to think this process is quite unfair, allow them time to express their feelings.


Farmer plants seeds
Rain falls
Sun shines
Crop grows
Farmer harvests crop
Farmer sells crop
Farmer uses money from sale of crop to pay bills, fix machinery, buy food, seeds, fertilizer.

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Tar Beach,
written and illustrated by Faith Ringgold
(New York: Crown Publishers, 1991).

Summary

Eight-year-old Cassie Louise Lightfoot imagines soaring over New York City as she lies on Tar Beach (the roof of her apartment building). As she flies over such landmarks as the George Washington Bridge, she claims them for her own, allowing her to redress past injustices against her family. Lively paintings bordered with patches from the author's original story quilt illustrate the book.

Initiating Activities

1. Ask students if they have ever imagined flying through the air with no airplane, balloon, or other device—that is, simply flying with their bodies. Let students share their thoughts on the question. Then ask them to reflect on why people dream of flying. What do they think flying would help them do? How would it make them feel?

2. Show the cover of the book, and let students speculate on such things as where Tar Beach was, where the people shown on the cover lived, why a girl is shown in the air above the bridge in the background, and what the patches on the top and bottom of the page signify.

Discussion Questions

1. What or where was Tar Beach? What did Cassie like about sleeping on Tar Beach? What were some of the other things the Lightfoots and the Honeys did on Tar Beach? If you were on Tar Beach with the two families, what would you see, hear, taste, smell, and feel?

2. Why did Cassie want the George Washington Bridge for her own? How did she claim it in the story? What did the bridge look like when she flew over it?

3. Why wasn't Cassie's father allowed to join the union? Do you think that was fair? What would you have done if you were Cassie? Did you like her response of claiming the building by flying over it? Why or why not?

4. Why did Cassie decide to take her brother Be Be with her when she flew over the union building? Have you ever had an experience like this with a younger brother or sister (or have you done something similar to an older brother or sister)?

5. Do you agree that all you need in order to fly is "somewhere to go that you can't get to any other way"? Why or why not? Have you ever taken a flight like Cassie's in your imagination? Describe the experience.

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Follow-up Activities

1. Read selected items about the author and her artwork (described at the end of the book) with the students. Help students locate New York City on a map of the United States. If possible, show photographs of the George Washington Bridge. Discuss the use of quilts as both a storytelling and folk art medium. Be sure students understand that the patchwork border on the book's cover and pages was taken from the original story quilt. Interested students may want to try their hand at producing a story quilt, either for an original story of their own or for a story they have read.

2. Read the African-American folktale, *The People Could Fly*, aloud to students (an excellent version recorded by a storyteller is available from Childrens Press). In this story, slaves escape from the physical and psychological violence imposed on them by flying away, much like Cassie flew in *Tar Beach*. Lead students in a discussion of the similarities between the two stories and of the power of the human imagination.

3. Many students have probably not had the experience of being on a building's roof. Lead students in a discussion of the kind of roof that is needed in order to enjoy a rooftop garden, picnic area, and the like. Encourage students to speculate on why many tall buildings in large cities have such roofs while homes in smaller towns often do not. Consider such factors as rainfall and snowfall, as well as open yard space available and appearance. Tell students that rooftops are still used for many purposes, including gardening, sunbathing, and even playgrounds for day care centers in large cities. Let students design a rooftop that they would like to visit.

* * * * *

4. Show two photographs of the same place, one taken from ground level and one from an aerial perspective. Have students compare and contrast the two pictures. Which shows a view that is similar to the view shown in a map? Challenge students to imagine that they are flying over the school and draw pictures showing the view they would have from above the school. If possible, compare these with ground-level pictures, noting the similarities and differences.

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Mojave,
by Diane Siebert, illustrated by Wendell Minor
(New York: Crowell, 1988).

Summary

This book-length poem vividly evokes the Mojave Desert through its language and illustrations. The text and pictures touch on the landforms of the desert, its wildlife, people's history in the desert, and seasons in the Southwest. The beauty of the language deserves oral reading, but students should also be given time to reread passages and study the paintings in detail.

Initiating Activities

1. Show students the book and ask: What kind of place do you think the Mojave is? Find the Mojave Desert on a wall map of the United States. Have students list what they know or can deduce from the map about deserts in general and the Mojave in particular. Also have them describe their feelings about deserts.

2. Read the first three lines of the poem to the students and ask them what it sounds like. (A poem and an invitation) Ask students to speculate on what kind of book this is going to be.

Discussion Questions

Read the book through once and allow students to share their responses to the words and pictures. Reread the book more slowly, using the following questions to analyze the text in greater detail.

1. What does the poet compare the desert to? What parts of the desert does she equate with parts of the face? What effect does the comparison have on you as a reader?

2. Imagine you are the raven flying over the desert. What do you see?

3. What do you think the poet meant by "their crumbling walls personify/The dreams of those who used to be." What happened to the miners who tried to live in the Mojave? Do you think anyone could live in the Mojave? Why or why not?

4. Which words help you feel what each season is like in the desert? In which season would you rather visit the desert? Why?

5. How much of what we said we knew about deserts was correct? How much was incorrect? (If students wonder why sand was not mentioned in the book, share with them the information that only 10-20 percent of the North American Desert is covered by sand.) What new information about deserts did we gain by reading this book?

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Follow-up Activities

1. Divide the class into four groups and give each a copy of the book. Have each group make a poster on one of the following topics: desert wildlife, desert landforms, weather in the desert, and people in the Mojave Desert. With older students, you may want to require that they provide illustrated definitions of words from the poem related to their topic.

2. Have students create a travel brochure for a desert vacation. The brochure should describe the beauty of the desert, as well as the items that a vacationer would need to bring along, depending on the season.

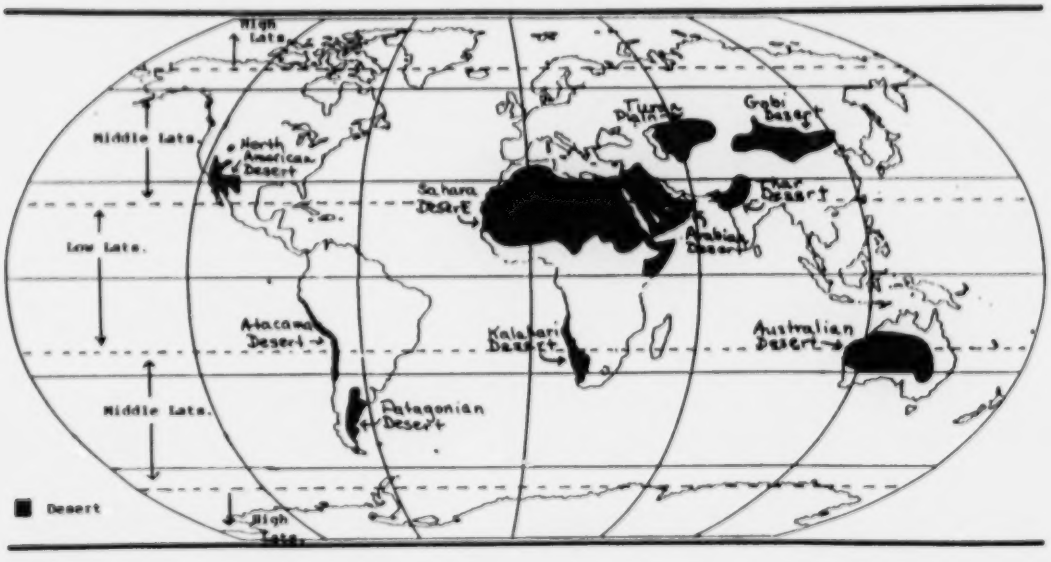
3. Assign students to work in small groups to make a chart showing similarities and differences between your region and the Mojave desert. They may want to use the categories listed in activity 1 to organize their charts.

4. Make Siebert and Minor's later collaborations, *Heartland* (New York: Crowell, 1989) and *Sierra* (New York: HarperCollins, 1991), available for students to read and compare with *Mojave*. The comparisons may focus on the language Siebert uses, Minor's artwork, or the factual information conveyed about the regions. All of these comparisons will help students grasp the special character of each region.

* * * * *

5. Have students complete Handout 2, which provides practice in locating the world's deserts.

Answer Key: See completed map below; **1.** Sahara Desert, **2.** Australia; **3.** middle latitudes; **4.** the Patagonian Desert is located in the middle latitudes in Argentina in southeastern South America (highly motivated students may identify specific latitudes and longitudes); **5.** Great Basin Desert, Great Salt Desert, Death Valley, Painted Desert, Mojave Desert, Sonoran Desert, Chihuahuan Desert.



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THE WORLD'S DESERTS

Deserts are created because of the way air moves around the earth. In some places, moist winds do not blow across the land; instead they blow across the ocean. In other places, moisture is lost as air travels over mountains. The land behind the mountains thus is dry.

The map on the next page shows the world's desert regions. Use the table below to identify each desert. Then answer the questions.

Desert	**Location**
Sahara	Northern Africa
Australian	Central and Western Australia
Arabian	Arabian Peninsula (East of the Sahara)
North American	Southwestern North America
Gobi	Central Asia
Patagonian	Southeastern South America
Kalahari	Southern Africa
Atacama	Western South America
Thar	Northwestern India
Turan Plain	East of the Caspian Sea in the former Soviet Union

1. Which desert is the largest? _____

2. Which continent has the largest percentage of its land in desert?

   _____

3. In Asia, are more deserts located in the low, middle, or high latitudes?

   _____

4. Describe the location of the Patagonian Desert as accurately as possible.

   _____

   _____

5. (Extra Credit) The North American Desert is actually made up of several smaller deserts. Use an atlas to find the names of these deserts.

   _____ _____

   _____ _____

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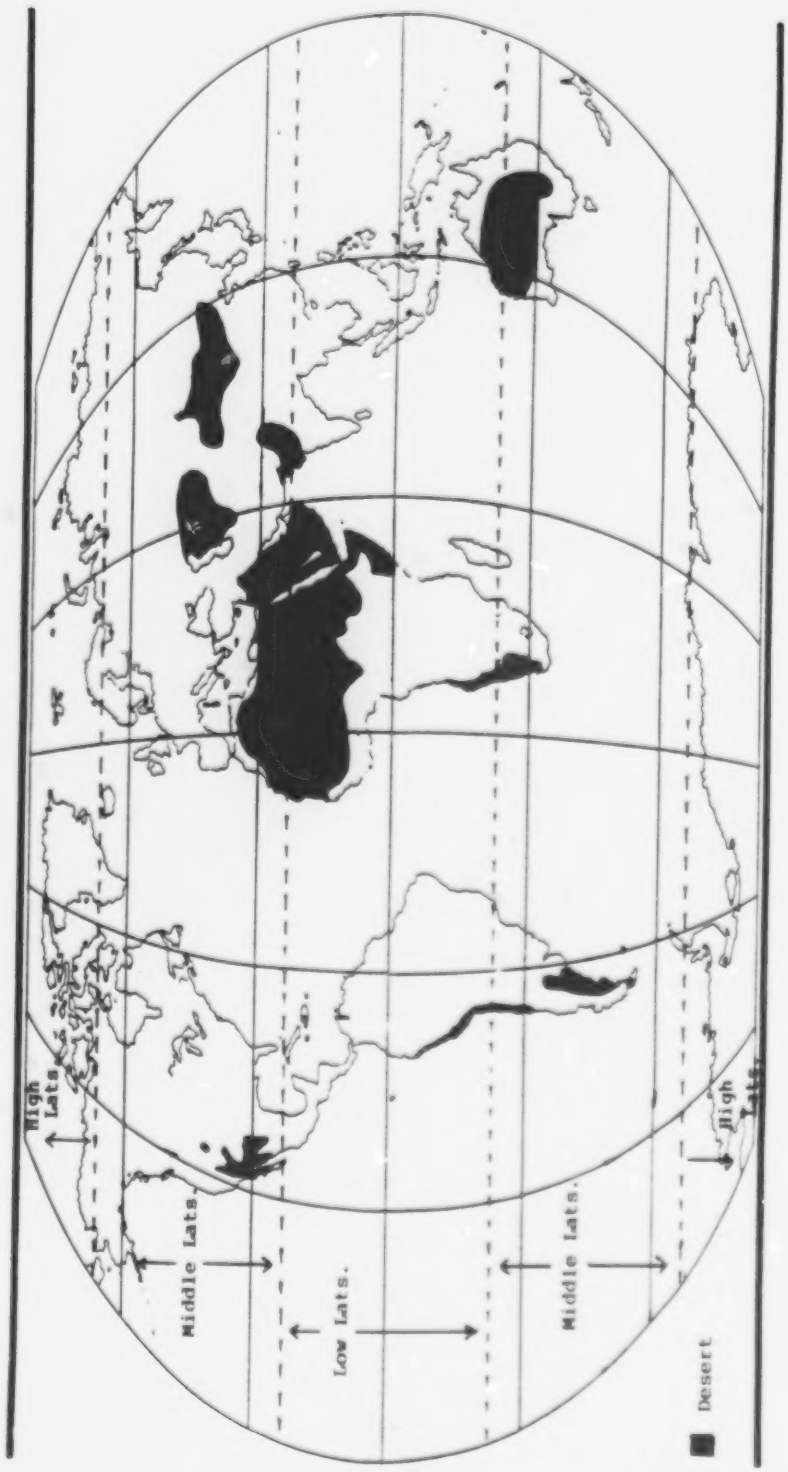
THE WORLD'S DESERTS



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My Grandmother's Journey,
by John Cech,
illustrated by Sharon McGinley-Nally
(New York: Gulliver Books, 1991).

Summary

Korie's grandmother, as a bedtime story, tells of her early life in Russia, including experiences with two gypsy fortune tellers and the incredible losses her family suffered during the Russian Revolution and its aftermath. With her baby in her arms, she and her husband tried to escape Russia during World War II but were captured and forced to work in German factories. After the war, the family finally arrived in the United States. The vivid bordered illustrations give the story, based on the recollections of the author's mother-in-law, the feeling of a folktale.

Initiating Activities

1. Ask students if they ever talk to parts of their body. Allow some time for silliness, as well as serious responses. Next, ask them to think about what a grandmother might say if she were to talk to her body.

2. Display the cover of the book and draw students' attention to the title. Tell them that the grandmother in this story talks to her feet, saying things like "Feet, where haven't you been?" Why do students think she would say something like that? (Because she went on a long journey by foot.)

Discussion Questions

1. Why do you think Korie wanted to hear her grandmother's story again?

2. Gypsies were people who moved around, not settling in one specific place. People who had settled in a town or on a farm often feared the gypsies or thought they had special powers. Why do you think they might have feared the gypsies? How do you think the grandmother felt when the Gypsy told her there would come a time "when your every footstep will be a pain"? How would a prediction like this make you feel, even if you did not believe that gypsies could see into the future?

3. A revolution is a war in which the people of a country or a group of the people throw out the government and set up a new one. They usually do this because they don't think the old government is helping the people. Did the revolution help or hurt the grandmother's family? How do you think people could disappear "like a tree would or a horse does"? What do you think helped the young couple to keep going when so many bad things had happened to them?

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4. Are you surprised that, during World War II, people were more willing to help the couple when they saw the baby? Do you think people are usually more willing to help children than older people? Think of some examples that support your view.

5. Imagine that you were the grandmother on the day she sailed by the Statue of Liberty. How would you have felt?

Follow-up Activities

1. Tell students to imagine that the grandmother's feet could talk. What would students say to her feet? What might the feet say back? Let pairs of students role play a conversation between a student and the grandmother's feet. Again, you will need to allow for some silliness at first, but encourage students to ask serious questions and give serious answers.

2. Read "A Note on the Story" with students. On the chalkboard, draw a timeline showing the events in Feodosia Ivanovna Belevtsov's life. Then ask students to identify on the timeline each time she moved in response to these events. Extend the timeline to the present and add some major events that have occurred in recent years, such as the Persian Gulf War. Point out that events like these still cause people to move, just as events in Feodosia's life caused her to move. Ask students to clip newspaper or magazine articles about people who move because of traumatic events in their homelands. Create a bulletin board display of these clippings around a world map, using string or yarn to link each article with the proper location on the map.

3. Invite a refugee to your class to discuss his or her experiences. Before the visit, work with students to develop a list of questions to ask the visitor. You may want to include "What would you say to your feet?" to follow up on the theme of the story.

4. Encourage students to read *How Many Days to America?* by Eve Bunting, illustrated by Beth Peck (New York: Clarion, 1988). This book tells the story of modern refugees, fleeing their Caribbean home by boat. The dangers of this journey can be compared to those in *My Grandmother's Journey*. What motivates people to face such dangers?

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Stop the Presses, Nellie's Got a Scoop!
A Story of Nellie Bly,
written and illustrated by
Robert Quackenbush
(New York: Simon and Schuster, 1992).

Summary

Nellie Bly was one of the nation's first female reporters, getting many of her stories by going "undercover" in such settings as asylums and prisons. This biography, written in Quackenbush's typically amusing style, covers the events of her life from her childhood in Pennsylvania, to her early days as a reporter in New York, to her years of running a business, and finally to her return to journalism. A set of illustrations showing two children examining items ostensibly from Bly's valise—rendered in pen and ink with color highlights, like the illustrations showing Bly's life—provide a story within a story.

Initiating Questions

1. Ask students to name the jobs they would like to have when they are adults. Have they been interested in the same jobs for a long time, or do their interests change often? If you wanted to be a teacher from an early age, share that fact with students. Tell students that they are going to be reading about a person who wanted to be a writer from the time she was very young.

2. Show students the cover of the book and ask them to speculate on the kind of writer that Nellie Bly became and on when she lived. If students are not familiar with the words *presses* or *scoop*, define them as a class.

Discussion Questions

1. Who are the two children shown at the bottom of page 9? Why are they in the book?

2. Why do you think writing was considered a man's profession? What jobs were considered suitable for women? Why do you think that was true? What could someone do if they were discouraged because they were excluded from interesting jobs?

3. Would an article about divorce cause as much excitement today as it did in Nellie's time? Why or why not? What kind of article would cause an uproar? Why did Nellie change her name? Do you think writers today ever change their names to protect themselves or their families?

4. Why did Nellie go to Mexico? Why do you think so little was known about Mexico in 1886? Are there places today that we know so little about that articles written there would help boost newspaper sales?

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5. What kind of a place was Blackwell's Island? Do you think Nellie was courageous or foolish to go there to write a story?

6. How did becoming famous for her tour around the world change Nellie's life? Do you think she enjoyed the fame? Why or why not?

7. What did Nellie do when she got married? Did any of these actions surprise you? Why or why not?

8. What were Nellie Bly's two most important achievements? Give reasons for your choices.

Follow-up Activities

1. Provide students with a world map and have them plot not only Nellie's around-the-world trip (which is shown on a map at the front of the book), but also her many moves and reporting trips in the United States. Along the lines connecting places, have them write the reasons for the various moves; for example, on the line between Cochran, Pennsylvania, and Pittsburgh, students might write, "lost wealth and needed work."

2. A game based on Nellie's trip around the world is provided at the back of the book, but it does not accurately portray the conditions Nellie experienced on the trip. For example, Nellie's ship did not collide with another ship, causing her to spend time on a raft. Thus, if students play the game, you should make clear to them that the events are things that *could* happen to someone on such a journey, not things that *did* happen to Nellie. If students play the game, be sure they follow their own progress on a world map as they proceed toward their destination.

3. Have students consider the question asked on the last page of the book—what would Nellie write about if she were a reporter today? Provide newspapers and magazines that students can look through for possible topics. They can then create posters that answer the question; these posters might be given such titles as "Nellie's News for the Nineties."

4. The question of what makes someone decide at an early age what career they want to have and then pursue that career with great energy, often at considerable personal cost, is one that is worth students' consideration. As a continuing activity, students might interview adults in a variety of careers, finding out when they decided that was the job they wanted to have, why they picked that job, and what they have had to do to become successful in it.

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Trucker,
written and photographed by
Hope Herman Wurmfeld
(New York: Macmillan 1990).

Summary

Black-and-white photos and text give readers a view into the lives of a Tennessee trucker and his family. Phil Marcum hauls lumber, steel, and produce between Canada and Florida. While his job keeps him from taking part in some family activities, he tries hard to be present for as many as he can, including a visit to his daughter's school to show her classmates his truck and talk about his job as a trucker.

Initiating Activities

1. Ask each student to jot down something he/she could not get along without today; it may be an item of clothing, something they ate for breakfast or plan to eat for lunch, a school supply, or something else important to students. Next, ask them to decide whether they think the items they listed were made in your community. If not, how might the items have gotten to your community? List all of their answers on the board.

2. Display the book and ask students to identify the form of transportation the book focuses on. Let them speculate on the kinds of products that are transported by truck.

Discussion Questions

1. What kinds of products did Phil Marcum haul on his truck? What factors determined the products that he hauled? (The kind of truck he has, where he wanted to drive)

2. Based on the story, what are the challenges of trucking? What are its rewards? What parts of trucking do you think you would dislike?

3. How does Phil's job affect his family? What advantages or disadvantages would having a parent who is a trucker have?

4. How do truckers help each other when they are on the road? Do you think this help is important? Why or why not?

5. What questions would you like to ask a trucker if one visited your class?

Follow-up Activities

1. Have students plot as accurately as they can the routes Phil took on the two trips described in the book. How far did he travel? According to the information provided, about how much did he spend on fuel? What other expenses did he have on the trip?

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2. Invite a trucker to visit your class and describe his/her job to students; if possible, a family member might accompany the trucker to class to discuss effects on families. Allow students to ask the questions they generated in response to question 4 above.

* * * * *

3. Distribute copies of Handout 3 to students and allow them time to complete it. Most will need to consult with their families in order to finish the exercise.

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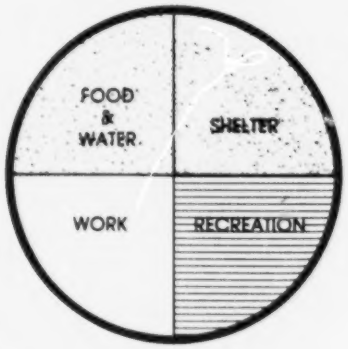
YOUR CIRCLE OF NEEDS

Draw a circle of needs like the one shown below on the map on the next page. Put the circle of needs on the state in which you live. With your family's help, identify some items that help you meet your needs in each area. Write these items below. If items come from outside your state, write their states of origin, too. Circle the items you think could have come to your state by truck. On the map, draw an arrow from these items' states of origin to the proper section on your Circle of Needs.

For example, if your mother drives a car to work each day, you might list "car" below, along with "Michigan." Since cars are transported on special trucks, you would circle the word "car" and draw a line on the map from Michigan to the "Work" section of your Circle of Needs.



Things that help me meet my needs:

Food and Water Shelter

Work Recreation

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YOUR CIRCLE OF NEEDS

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Go Fish,
by Mary Stolz, illustrated by Pat Cummings
(New York: HarperCollins, 1991).

Summary

Thomas pesters his grandfather until he offers to take Thomas fishing in the Gulf of Mexico near their Florida home. They discuss the wildlife they observe while fishing and then cook their catch for dinner. Before bedtime, Thomas's grandfather tells him a story like the African folktales pased through their family for many generations. Charming black-and-white illustrations accompany the text.

Initiating Activities

1. Ask students what the words "Go fish" mean to them. Probe until they mention both the card game and actually going fishing.

2. Ask students what they like about playing card games. List their responses on the chalkboard. Then ask them what they like about fishing and list those responses on the chalkboard. (If none of the students have been fishing, let them speculate on what they would enjoy about the experience.) Do playing cards and going fishing have anything in common? If students do not mention the fact that they can both be enjoyed with friends and family, point this out and tell students that they are going to be reading or listening to a book in which family members go fishing and play "Go Fish" all in the same day. Show the cover of the book and let students guess who the family members are.

Discussion Questions

(After reading Chapters 1 and 2)

1. Name all the things Thomas did to get his grandfather's attention. What finally worked? Why do you think saying "It's snowing" finally caused Grandfather to put down his book?

2. What did Grandfather collect and make? Do you think these hobbies had anything to do with where he and Thomas lived? Would these hobbies be easy to participate in where you live?

3. What do you think Thomas meant when he said that there were some things he knew but couldn't make himself believe? Are there things you know but can't believe?

4. List the kinds of wildlife that Thomas and his Grandfather saw while they were fishing. Which kinds of wildlife could you also see where you live? Which kinds could probably only be seen near a large body of water?

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5. Why is patience important in fishing? Do you think Thomas was a patient boy? When do you find it hard to be patient?

(After reading Chapters 3 and 4)

6. What did Thomas and his Grandfather catch? Why did they put some of the fish they caught back into the Gulf?

7. Why did Thomas tell Donny's mother a fib when he went to their house to play? Do you think the fib was a good idea? Why or why not?

8. Why was Ringo acting strange after dinner? What else might make a cat act this way? What did Grandfather mean when he said Ringo's "instinct was stronger than his judgment"? Is a person's instinct ever stronger than his or her judgment? Give an example.

(After reading Chapters 5 and 6)

9. Imagine that you are sitting on the porch with Thomas and Grandfather. What can you see, hear, smell, feel, and taste? What would be different if you were sitting on your own porch? What would be the same?

10. What was the *ibeji*? What is the cult of *ibeji*? What natural phenomenon did Grandfather use the cult of *ibeji* to explain?

11. What did Thomas think he would tell his grandchildren when he is older? How do you think handing stories down from one generation to another helps young children? Does it also help the older people who tell the stories? If so, how?

Follow-up Activities

1. Invite someone who fishes in your area to come to the class and display his/her equipment and talk about the fish that are common.

2. Encourage students to read African folktales that explain natural phenomena, such as the *Just So Stories*. After students have read several such stories, challenge them to write their own folktales explaining some aspect of weather or animal behavior and appearance.

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Morning Girl,
by Michael Dorris
(New York: Hyperion, 1992).

Summary

Told in the voices of 12-year-old Morning Girl and her younger brother, Star Boy, this book re-creates Taino life in 1492. The children's family faces conflicts, the loss of a baby, and a hurricane, but the family members' love for one another and the island on which they live is obvious. Then, one day during her morning swim, Morning Girl sees a canoe full of "fat people" who speak a language not known to her. To be polite, she invites them ashore. The book ends with an excerpt from Columbus's diary.

Initiating Activities

1. Tell students that they are going to be detectives as they read a book called *Morning Girl.* They are going to look for clues as to where Morning Girl and her family lived. Encourage students to think of the kinds of information that will be useful as clues (e.g., information about weather and landforms).

2. Ask students to speculate on why someone would be named Morning Girl. What might a girl with this name be like?

Discussion Questions

(After reading Chapters 1-3)

1. Were we right about why Morning Girl was given that name? Do you think it is a good name for her?

2. Do you think Morning Girl is right that parents don't know their children the way that brothers and sisters do? Why or why not?

3. How did Star Boy get his name? Was it a good name for him? Who are you more like—Star Boy or Morning Girl? Explain your answer.

4. Describe Morning Girl's emotions when she found out about the new sister and then again when their mother left and came back without the new baby. How were Star Boy's feelings similar to and different from Morning Girl's?

5. What clues did these chapters give to where the children and their family lived? What ideas do these clues give you?

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(After reading Chapters 4-6)

6. Why was Star Boy pretending to be a rock? How did he think like a rock? Do you think you could pretend to be a rock for an entire day? Why or why not?

7. Why did Morning Girl want to know what people saw when they looked at her? How did her parents help her?

8. Describe the storm in which Star Boy was caught. What did he think about and do to survive the storm?

9. What clues did this chapter give us as to where the family lived? Where do you think they lived?

(After reading Chapters 7-9)

10. What happened to Star Boy at the celebration after the storm? Why do you think Morning Girl did what she did? Would you have done the same thing? Why or why not?

11. Why was Star Boy mad at everyone after the celebration? What do you think he meant when he told his mother he learned that "at night you must be your own friend"?

12. What happened when Morning Girl went to swim the morning after Star Boy disappeared again? Who do you think the "fat people" in the canoe were? Why? Where do you now think Morning Girl and Star Boy lived?

(After reading the Epilogue)

13. Were we right about who the people in the canoe were? Were we right about where Morning Girl and Star Boy lived?

14. After reading Columbus's words, do you think Morning Girl should have welcomed the people ashore as she did? Why or why not?

15. Do you think Columbus was right in saying that the people of the island were "poor in everything"? Why or why not? How does the excerpt from Columbus's diary make you feel?

Follow-up Activities

1. Have students draw illustrations for the book, showing the special aspects of the place where Morning Girl and Star Boy lived and the relationships between people and the land.

2. Based on the story and the excerpt from Columbus's diary, have students write additional chapters for the book, describing what might have happened to Morning Girl and Star Boy after the Europeans arrived. Encourage older students to do research to find out what did happen to the Taino people following Columbus's arrival.

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Brother Eagle, Sister Sky,
a message from Chief Seattle,
illustrated by Susan Jeffers
(New York: Dial, 1991).

Summary

Chief Seattle's words, adapted from a speech given at a negotiation with government agents in the 1850s, eloquently describe the relationship of humans and the environment. His plea to protect the environment is beautifully illustrated by Susan Jeffers' paintings depicting Native Americans in various natural settings.

Initiating Activities

1. Show students the cover of the book, the frontispiece, and the title page. Ask them to free write about their responses to these pages for three minutes. At the end of three minutes, ask students to share their responses in groups of three. They do *not* need to read what they wrote; instead they should discuss the thoughts that the free writing exercise helped them articulate.

2. Let students speculate on what they think the book is about. Then read the introductory page and talk briefly about the tradition of public speaking that was common in many Native American groups. Because many groups made decisions through a consensus process, the ability to explain one's position eloquently and persuasively was an important aspect of leadership. Students can evaluate Chief Seattle's skill as you read the book aloud to them.

Discussion Questions

Read the book aloud once to let students enjoy the language and paintings. Allow some time for general responses to the book, including students' ideas about Chief Seattle's oratory. Then reread the book more slowly, using the questions below to guide students' analysis.

1. Why do you think Chief Seattle began with a question? Is that an effective technique for gaining an audience's attention? Why or why not?

2. What does it mean to be *sacred*? How do you treat things that are sacred? Do most of us treat the earth as though it were sacred?

3. Chief Seattle compares people and other parts of the natural environment to members of a family. Do you think this is a good comparison? Why or why not?

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4. Chief Seattle points out some ways that people depend on the natural environment. What are they? According to Chief Seattle and the illustrations, how do people change the environment?

5. Chief Seattle says "Teach your children what you have been taught...what befalls the earth befalls all the sons and daughters of the earth." What do you think he meant by this? Do you think children can ever teach their parents about protecting the environment? If so, how?

6. What do you think Chief Seattle meant when he said, "It will be the end of living, and the beginning of survival"? If Chief Seattle could see our community, do you think he would say people are living or surviving here? Explain your thinking.

7. Which drawing is most meaningful to you? Why?

Follow-up Activities

1. Divide the class into several small groups, assigning each group an activity such as the following:

- To present the book to the class in a Reader's Theatre format. Reader's Theatre is an approach to shared reading in which the text of a book is turned into a script for several narrators. If your students do not have any experience with Reader's Theatre, you may want to consider scripting the book for them. However, if they have experience with the approach or are skilled readers, they may enjoy experimenting with the scripting process themselves.
- To write an illustrated letter to Chief Seattle about the condition of the environment today.
- To create a mural illustrating the idea of a "web of life" in which humans are "merely a strand."

2. Distribute Handout 4, which presents a quotation from the Sioux chief Tatanka Yotanka (Sitting Bull). Ask students to illustrate this quotation in the way that Jeffers illustrated Chief Seattle's speech. Interested students might do research to create a book of illustrated quotations related to humans and the environment; the quotations need not be restricted to Native Americans, but could be from people of many nations and ethnicities.

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THE LITTLE GROVES OF OAK TREES

The following is a quotation from a Sioux Chief named Tatanka Yotanka (Sitting Bull). Read the words and create a series of illustrations to show what the words mean to you.

> I wish all to know that I do not propose to sell any part of my country, nor will I have the whites cutting our timber along the rivers, more especially the oak. I am particularly fond of the little groves of oak trees. I love to look at them, because they endure the wintry storm and the summer's heat and—not unlike ourselves—seem to flourish by them.
>
> Tatanka Yotanka

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Jayhawker,
by Patricia Beatty (New York: Morrow, 1991).

Summary

In the turbulent years before the Civil War, young Lije Tulley and his father are Jayhawkers, Kansas abolitionists. After his father is killed on a raid of a Missouri plantation, Lije goes undercover with a group of Confederates. His job is to inform the Kansans of planned bushwacking activity, raids on Kansas territory. After several years undercover, Lije returns to his family shortly before the infamous raid on Lawrence.

Initiating Activities

1. Ask students to imagine that they lived in the time before the Civil War. They did not believe in slavery. However, in a neighboring state are many people who own slaves. What attitude would they adopt toward their neighbors—would they "live and let live" or try to do something about slavery in the neighboring state? If so, what would they do? Allow time for discussion of various options.

2. Tell students that the book they are going to read is about a group of people who lived in Kansas before the Civil War. Review some of the history of "bloody Kansas" with students. Tell students that the group they are going to be reading about called themselves the Jayhawkers, after a mythic bird, the Jayhawk, which is said to be a cross between the powerful hawk and the mischievous blue jay. Encourage students to speculate on the characteristics of a group of Kansans who would name themselves for this mythic bird. Some students might want to draw pictures showing what a Jayhawk and a Jayhawker would look like and/or do.

Discussion Questions

(After reading Chapters 1-4)

1. On a map, locate the area where the Tulley's lived. With an arrow, show the route they probably took when they moved to Kansas. Use arrows to show the routes that Southerners might take into Missouri. What would all of this movement into Missouri and Kansas likely result in along the border? Are there any places you think similar conflicts might have arisen in the years before the Civil War? Explain why you picked these locations.

2. Why was Chapter 1 called "The Blessing"? What clues does Chapter 1 give you that religion played a part in abolition? Do you think the slaveholders were also religious? Why or why not?

3. How did the Tulleys get word of John Brown again? Why do you think information was passed in this way? When news about Brown arrived at the newspaper, how did it come? How long had it taken for this news to arrive? What was the news? How did Lije and his family react to the news?

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4. Describe some of the weather the Tulleys experienced in 1859. How did the weather affect their activities? Why didn't the Tulleys leave when some other families did? Would you have left Kansas if you were Mr. Tulley? Why or why not?

5. Describe the land Lije, Mr. Tulley, and Mr. Cousins traveled through on the raid. Why did Mr. Cousins say "it's a good night for our kind of work"? How do you think Lije managed to get back home to Kansas after the two men were killed? Were you surprised by anything Lije thought or did?

(After reading Chapters 5-9)

6. Describe some of the national events in 1861 that had an impact on Kansas. Which events do you think had the most significance for Kansas? Why?

7. What did Mr. Montgomery ask Lije to do for the Jayhawkers? Based on what you have read so far about the Jayhawkers and bushwackers, describe the dangers of this job. What would your answer have been if you were Lije?

8. Describe the surroundings of the house with the gray shutters, as well as the people that Lije met there. How were the times Lije spent alone at the house with Lotta similar to and different from being at home with his family? How do you think Lije felt living at Lotta's house?

(After reading Chapters 10-13)

9. What effect did Missouri's not seceding have on the bushwackers? How did most people that Lije met in Missouri seem to feel about the Union? Why do you think the state had not seceded yet?

10. Describe the site where the Wilson's Creek battle occurred. What preparations were made for the battle? How did Lije react when he saw the man who had burned his home lying dead?

11. How did Lije find out that Jim Hickok wasn't a real bushwacker? How did this make him feel? Do you think it would be especially important for a young person doing a very difficult job to feel that they were not alone among the enemy? Why or why not?

12. What do you think Jim Hickock meant when he said "Bushwacking is the worst kind of war work there is. For that matter, Jayhawking is, too, though there's a better cause behind it"? Do you think a better cause makes jayhawking right and bushwacking wrong? Explain your answer.

(After reading Chapters 14 and 15)

13. Why did Quantrill decide to ride on Lawrence? Why do you think Quantrill hated Lawrence so much?

14. What happened in the cellar of the house in Lawrence? Why do you think Prentiss did what he did? How do you think he felt about the war?

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Follow-up Activities

1. Have students construct a timeline. On one side, they can show national events, including those mentioned in the book but also others that they have learned about from other sources. On the other side, they can show events in Kansas and specifically those events in which Lije took part. How does their timeline help show how one state, such as Kansas, is part of events in the larger nation?

2. Ask students if they can think of any other conflicts in which location has been extremely important. If no one mentions the Persian Gulf War, ask how location was important to this conflict. Assign students to find articles that describe the Persian Gulf region. What important resources are found in this region? How did these resources play a role in the conflict? Students may also suggest other conflicts that can be researched in the same way.

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Grasshopper Summer,
by Ann Turner (New York: Macmillan, 1989).

Summary

When Sam White's father decides to leave Kentucky for Dakota Territory shortly after the Civil War, Sam is sad. The difficult journey west and the first few months on the plains do nothing to convince him that leaving home was the right thing to do. Yet, by the time locusts wipe out their crop and threaten to send them back to Kentucky, Sam is willing to take desperate measures to stay in his new home, including asking his grandfather for money against his father's wishes.

Initiating Activities

1. Ask students to think about a memorable summer they have spent. If they were going to write a book about that summer and call it _____ *Summer*, what word would go in the blank? Allow time for students to share various titles. Post them on the chalkboard. Then go through the list asking students to classify the titles according to whether students think they describe a good summer or a bad summer.

2. Share the title of the book, *Grasshopper Summer*, with students. Ask: What does this title suggest? Do you think the summer referred to was a good one or a bad one? Encourage students to be as descriptive as possible in their responses—for example, what do they imagine the weather was like in "grasshopper summer"?

Discussion Questions

(After reading Chapters 1-5)

1. Where did Sam live? Based on the clues in the first chapter, when do you think the story took place?

2. How are Sam and his brother Billy different? How do their activities at home and school show these differences? Do you think the brothers are alike in any way? Which brother do you think you would have liked better?

3. Why was Sam's father so upset about Sam playing in his army jacket? Describe the disagreements between Sam's father and grandfather. Do you tend to agree with one more than the other? Why?

4. Look in a history book to find out where Dakota Territory was. What do you think the land and climate were like there? How would Dakota Territory be different from Kentucky? If you were Sam and Billy, would you be excited about moving? Why or why not?

5. Make a list of the things the Whites took in the covered wagon with them. What were some of the things they left behind? How would leaving things behind make you feel?

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(After reading Chapters 6-10)

6. What did the White family members think about former slaves and Indians? How can you tell that they did not all think the same way? Why do you think people who grew up in the same place and knew the same people might have different ideas about people?

7. Describe the scene at the Mississippi River. What made the crossing so difficult? How did the boys feel about the Mississippi afterwards? Who or what do you think was responsible for the colt's death?

8. The Whites met several other families in Missouri. Where were these families going? On a map, trace possible routes from Missouri to their destinations. Which family would probably have the hardest trip? Why?

9. How did Billy get left behind? How did the family members react? How would you have reacted in a similar situation?

10. Describe Dakota Territory or draw a picture of what you imagine it was like. Why do you think Sam said "Something about that wide blue sky, that endless grass, made us quiet"? Why do you think he couldn't stop shivering when he looked at the prairie?

(After reading Chapters 11-15)

11. How did Sam "make his mark" on Dakota Territory? Why do you think this was important to him? Are you surprised that he still thought of himself as a "Kentucky boy"? Why or why not?

12. What things were important to the Whites in deciding where to put their house? Draw a picture that shows what made the location they picked a good one.

13. Describe the work the family did to build their house. Why do you think Mr. White didn't want Mrs. White to help? Do you think she was right to help anyway?

14. How did the members of the family change the little house to make it seem like home? Can you develop a definition for *home* that accounts for their actions?

(After reading Chapters 16-20)

15. How did Sam find his friend Allan? How did Sam's attitude change after he found out Allan was living near him? Why do you think Sam "felt at home for the first time" on the Fourth of July?

16. Describe what happened when the grasshoppers came. How did the grasshoppers change the Whites' farm? How did the Whites react to the grasshoppers?

17. Why didn't Mr. White want to ask the boys' grandfather for money? Do you think he was right? Why or why not?

(After reading Chapters 21-25)

18. What actions did Allan and Sam decide to take? Do you think their letters were a good idea? What do you think the responses will be?

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19. What did the White family decide to do? What did the Grant family decide to do? Why do you think they reached different decisions? What would you have done if you were making the decision whether to stay in Dakota Territory or leave?

20. What new experience did Sam have near the end of the book? Why hadn't he seen snow before? What did he think about as he walked around in the snow? Based on his thoughts, how do you think Sam had changed since moving to Dakota Territory? Were the changes positive or negative ones? Explain your answer.

Follow-up Activities

1. Have students construct a diorama showing how the Whites located their home to take advantage of positive aspects of the prairie and to minimize negative aspects.

2. Interested students could research the climate, wildlife, and other natural features of Kentucky and the Dakota Territory and make a chart showing the similarities and differences. In which setting would students rather live now? In the 19th century? Are the two answers different? Why or why not?

3. Ask students to imagine that they are government officials who receive Allan's letter. How would they respond?

4. Encourage students to find out more about the life cycle and habits of the grasshopper. How do scientists account for such large infestations as the one described in the book?

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The Ups and Downs of Carl Davis III, by Rosa Guy (New York: Delacorte Press, 1989).

Summary

Because his parents fear Carl Davis III will become involved with drugs in New York City, they send him south to live with his grandmother. As he struggles for acceptance in a school with few other black students, he learns that some problems reach beyond the city. By presenting the story in the form of letters from Carl to his parents and friends back in New York, the author is able to convey the 12-year-old's confusion, worries, and increasing maturity.

Initiating Activities

1. Show students the book's dust jacket and ask them whether they think it shows one of Carl Davis III's ups or downs. Allow them to share similar "down" experiences they have had.

2. Read the "To Whom It May Concern" statement on p. 1 of the book. Ask: What do you think this means? What form do you think the book is going to take?

Discussion Questions

(After reading Carl's letters of March 1, 3, 13, and 15)

1. What is happening in Carl Davis III's life? How does he feel about it? Are his feelings justified? Why or why not?

2. Find Carl's original home on a map. Pick a location in South Carolina where you think Spoonsboro might be. What do you think the differences between these two places would be? Why do you think Carl's parents sent him south?

3. Based on the evidence in his first four letters, do you think you would like Carl if he enrolled in your school? Why or why not?

(After reading Carl's letters of March 17, 19, and 21)

4. What problems is Carl having with his grandmother and Deacon Jones? How are their ideas different from his? What advice would you give Carl about dealing with the two older people?

5. What differences does Carl see between his new school and schools in New York? What similarities? Would a teacher like Miss Attaway be hired to teach in your school? Why or why not?

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6. What does Carl mean by "Terrifying Energy"? Have you ever sensed something like "TE" when you were around older students?

(After reading Carl's letters of March 24 and 26 and April 1)

7. What point was Carl trying to make in his "wide-open discussion" of Columbus? Why do you think it made Reggie so angry?

8. Why doesn't Carl have anyone to play with near his grandmother's house? What friend does he tell his mother about? Why was this friend so important to him?

9. Why did Carl call Inge names? Did calling her names help him solve his problems? Did it make him feel better?

(After reading Carl's letters of April 3, 5, 8, and 16)

10. Why does Carl say that life is getting better in South Carolina? Do you think he means it? Why or why not?

11. According to Carl, how are Johan and Russell alike? What do you think Carl and Johan have in common?

12. What new activity does Carl have that he could not do in New York? What does he enjoy about it?

13. Why does Carl say that "the memory of black folks isn't any longer than that of whites"? Do you agree or disagree?

(After reading Carl's letters of April 18, 22, and 27 and May 3, 5, and 10)

14. What happened to Carl in the woods? Why was he so frightened? Would you expect something like this to happen in a small town?

15. Why did Carl suddenly start writing to his father? Why is he so angry with his mother? How are his letters to his friend Russell different from his letters to his parents? Are his letters to his mother different from his letters to his father?

16. What made going to town to do his grandmother's shopping such a great experience for Carl? Why does he say his friend Russell should have such an experience? Why didn't he have as good a time at the party his grandmother's friend gave for him?

17. What did Carl mean when he said that "The war which gave us our independence in 1776 merely set the stage for a continuing revolution"? Why didn't the teacher, other students, and principal seem to agree with him?

(After reading Carl's letters of May 12, 15, 16, and 24)

18. Why did Carl's parents send him to South Carolina? What are Carl's reasons for saying that they were wrong to do so? Do you think that the place in which a person lives can determine whether they decide to use drugs? Why or why not? Try to use the experiences of Russell and Johan to support your reasoning.

19. What does Carl mean by calling himself "the Vegetable"? What does he mean when he says Miss Attaway is a "most negatively perceptive teacher"? Why did Miss Attaway object

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to Carl's paper on Malcolm X? Why do you think Reggie Owens had never heard of Malcolm X? Why do you think Inge wanted to know more about Malcolm X? Have you heard of Malcolm X? Do you think he was a man "significant in changing the course of human events"?

(After reading Carl's letters of May 28, 29, and 30)

20. What was Grandma's "one lesson in history"? Do you agree that students should learn about what makes a country great, as well as the reasons it isn't as great as it could be? Why or why not?

21. What did Johan mean when he said "I must go back home to disagree"? Are you afraid to disagree with people where you live? If not, do you think there are parts of the United States where you would be afraid to disagree?

(After reading Carl's letters in June)

22. What does Carl say in his letters early in June about staying in South Carolina? Are you surprised? Why does he change his mind by the end of the book?

23. What shocking thing does Carl learn about his father? How does Carl deal with this information?

24. What do the changes in the way Carl signs his letters tell you about how Carl has changed while living in South Carolina? How would you describe Carl as of June 30? If he had never left New York, what do you think he would be like on that date? How important do you think where people live is to the ways in which they mature?

Follow-up Activities

1. Conduct a class study of the things that parents worry about concerning their children. Each student should ask his/her parents or guardians to identify their top three worries, special features of the community where you live that contribute to those worries, and whether they think the worries they listed would be different if they lived somewhere else. If your community is a large city, students may want to ask about possible worries if they lived in a rural community in another region, and vice versa. Appoint a group of students to compile the class data and report on it to the class. Use the data as a basis for discussing the relationship between place and certain kinds of human problems; be sure students understand that while specific problems may be more common in certain areas, that does not mean that everyone who lives in the area has the problem or that people who live in other areas do not have the same problem.

2. Create a "Hall of Fame" in the classroom, beginning with the people mentioned by Carl's Grandma in her history lesson to Miss Attaway's class but expanding to include your students' own heroes and "sheroes." For each person included, students should prepare a poster with a picture of the person, a description of his/her work, and a map showing locations that were important in the person's life.

3. Encourage students to write Carl Davis III letters in which they describe their own community, school, and experiences similar to those Carl went through. In their letters, students should comment on whether they believe where they live influences the choices they make.

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John Muir,
by Eden Force
(Englewood Cliffs, NJ: Silver Burdett Press, 1990).

Summary

John Muir's life as recounted in this biography provides an opportunity for students to see what one person can do when he has a love of place and is concerned about the relationship between people and the environment. Born in Scotland, John Muir emigrated to Wisconsin as a boy, but found his true home in the Yosemite Valley of California. Among his many accomplishments are serving as the first president of the Sierra Club and educating people around the world about the importance of preserving the wilderness.

Initiating Activities

1. Tell students they are going to be reading a biography in a series called *Pioneers in Change*. What do they think that phrase means? What are the implications of putting the words *pioneers* and *change* together? Show the cover of *John Muir* and ask students to speculate on what kinds of change Muir worked on. (They should be able to guess that his work had something to do with nature.)

2. Ask students to write down some of the characteristics that they think a person would need in order to be a "pioneer in change" related to nature. What would such a person need to know? What would they need to be able to do? What would be important to that person—that is, what would their values be? Encourage students to keep their lists to compare with what they learn as they read the biography of John Muir. They may want to add things to the list or delete items from it as they read.

Discussion Questions

(After reading Chapters 1 and 2)

1. What were the "scootchers" referred to in the title of Chapter 1? Give some examples from the book. Have you ever done a scootcher?

2. Describe John's home life as a young boy. How did living in Scotland affect the way he lived? How did his father's beliefs affect the way John lived? Do you think you would have enjoyed being a member of the Muir family? Why or why not?

3. Where did the family decide to move to? How did John feel about the move? What were the reasons for his happiness?

4. What different forms of transportation did the Muirs use in moving to their new home? Which section of the journey seemed most dangerous or difficult? the most fun?

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5. What were the "wonderful glowing lessons" John learned in Wisconsin? Who taught these lessons?

6. Describe John's life after the move to Wisconsin. Do you think he still thought living in Wisconsin was better than living in Scotland? Why or why not?

(After reading Chapters 3-5)

7. Describe some of the inventions John took to the state fair in Wisconsin. Why do you think people were so fascinated with these inventions? What do you think John's inventions tell us about him?

8. How did the Civil War change Madison? How did it change the Southern towns that John traveled to? Can you think of other examples of events that would change a place? Can you think of any events that have changed your own town? If so, how?

9. Define *botany*. How did John live while he was studying botany in Canada? What kind of knowledge and skills would it take to live this way? Do you think you could live this way? Why or why not?

10. What evidence did John find to support his ideas about how Yosemite Valley was formed? Draw a picture to show some of John's ideas about glaciers. How did people react when John said that the ideas of a famous geologist were wrong?

(After reading Chapters 6-7)

11. What did Muir mean by his "other self"? What did his "other self" help him do?

12. What made Muir worry about the wilderness, especially Yosemite? What evidence did he see that Yosemite was "doomed to perish"?

13. Why did Muir begin writing about his experiences? What "moved" through John's writing? What effect did he hope his writing would have on other people? Do you think that it did? Why or why not?

14. Describe some of Muir's experiences in Alaska. How was working and studying in Alaska similar to his work in Yosemite? How was it different?

(After reading Chapters 8-10)

15. Why did Muir and his friends start the Sierra Club? What was its purpose? Do you know if the Sierra Club still exists today? If not, how could you find out?

16. In his book *The Mountains of California*, Muir wrote about "ecology," depicting nature as a "dynamic system." Define each of these terms. Is Muir's way of thinking about nature and humans' relationship to nature similar to or different from the way we think about nature today? Explain your answer.

17. Do you think Muir was right when he said that only Uncle Sam could save trees from fools? What evidence can you give to support your answer?

18. Describe the Hetch Hetchy controversy. What were the different positions on this controversy? Which side eventually won? Do you agree with the decision that was reached? Why or why not?

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19. What were some of the last new places Muir visited in his life? Why do you think he wanted to go there? Why did his friends think he was crazy to do so? Would you want an older person that you cared for to go on such a trip? Why or why not?

20. Name some of the people influenced by John Muir's work. Do you think his influence on other people is an important aspect of his life? Why or why not?

Follow-up Activities

1. Have students prepare a world map that shows John's travels from boyhood until his death. They may want to use a special symbol or color to show places that John lived and another symbol or color to show places that he visited. They might also create special symbols to show what John studied or was looking for at particular locations.

2. Ask students to refer to their original lists of the characteristics they felt a person would need in order to be a "pioneer for change" related to nature. How would they change their lists after reading John Muir's biography? Encourage students to use their lists of characteristics to write a job description for a "pioneer for change."

3. Assign students to use the "Important Dates" at the back of the book as the basis for an illustrated timeline of John Muir's life. Each entry on the timeline should include an indication of the location in which it occurred, either through a small map showing the location or a picture showing what the place was like.

4. Interested students might research the work of the Sierra Club today. What kinds of materials do they produce? What kinds of projects do they undertake? What groups oppose their work? Why?

5. John Muir's work supported the creation of specific national parks and monuments but also encouraged the overall national parks program. Ask each student to select one national monument or park that is of interest to him/her and create a mobile that shows what makes the park or monument a special place. The locations of all the parks and monuments selected by students should be shown on a classroom map.

6. Have students create a "Jackdaw" for John Muir. A Jackdaw is a box containing artifacts and documents that represent the person and the culture in which he lived. The Jackdaw could be shared with other classes to give them a sense of John Muir's life and times.

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The Star Fisher,
by Laurence Yep (New York: Morrow, 1991).

Summary

Joan Lee's family is moving from Ohio to West Virginia to start a new business. Because the West Virginia of 1927 is unaccustomed to Chinese-Americans and not terribly accepting of "outsiders" of any kind, the Lees struggle to gain acceptance in the community. Caring friends, both adults and young people, help the family triumph over the town's backward views and their own differing opinions about how family members should act.

Initiating Activities

1. Write the words *star fisher* on the chalkboard and ask students to speculate on the possible meaning of the phrase. Accept all responses, posting them as well. Explain that students will be reading a book titled *The Star Fisher* and should keep their possible definitions in mind as they start reading.

2. Read the "Author's Preface" with students and discuss Yep's background. What did Yep mean by "West Virginia has always been more real to me than China"? Why would a person keep a file of his/her family's "escapades"? Does this seem like unusual behavior for the average person? for a writer? What outline for the story does the preface hint at? Does it provide any clues as to what the star fisher of the title is?

Discussion Questions

(After reading Chapters 1-3)

1. Describe the five members of the Lee family. What conflict between the parents and children becomes obvious very early in Chapter 1?

2. Imagine that you are with the Lee family at the railroad platform in Clarksburg. What would you see, smell, hear, and feel in those first moments in your new home town? Free write for three minutes, being as descriptive as you can. Now look at what you have written. Which words describe the natural features of the place, like the wildlife, landforms, and so on? Which words describe the human aspects of the place, such as the buildings, the people and their actions? Which words describe your imagined reactions to the place? Did the natural or human-made features of the place most affect your imagined reactions to it? Why?

3. Now imagine that you are with Joan and Emily having tea at Miss Bradshaw's house. Do the same free writing exercise you did above. How was your response to this place different from your response to the railroad platform? This time which affected your reactions most—natural or human-made features?

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4. Describe the parents' and children's reactions to Miss Bradshaw and to the men who wrote a nasty message on the fence. Why do you think the parents and children reacted differently? What did father mean by "The nail that sticks out gets hammered"? Can you think of a proverb that means the same thing? Can you think of a proverb that means the opposite? Which view do you think most Americans take?

(After reading Chapters 4-7)

5. Try to draw a picture of the Lee's new home using the description in Chapter 4. How accurate do you think your drawing is? Explain your judgment.

6. What is a star fisher? What is the importance of the story of the star fisher?

7. Why did Joan and her mother argue the first day of school? Do you think one of them was more right than the other? Why?

8. Describe what happened to Joan at the store. Why was it such an embarrassing experience for her? Do you think Mr. Edgar was nice to her or do you think he made her feel worse? Why do you think their mother told the children to eat separately?

9. What happened at school to make Joan wish she still lived in Ohio? Why do you think she compared herself to the star fisher's daughter?

10. What stories about her early life did Miss Lucy tell Joan? Why do you think she told Joan those stories? How did the stories make Joan feel?

(After reading Chapters 8-10)

11. What caused the fight between Joan and her mother on the evening of the first day of school? Can you understand Joan's feelings? Her mother's? If you had been there, how might you have kept them from quarreling?

12. What did Joan discover about Bernice's family? Why did she decide not to tell her mother about Bernice's family? Do you agree that "holding back" the truth from her mother was all right? Why or why not?

13. When Joan thinks of moving to China, she again compares herself to the star fisher's daughter. What similarities does she see? Is there anywhere that really feels like "home" to Joan? How do you think that makes her feel?

(After reading Chapters 11-14)

14. Why was it important for the mother to take a pie to the social? Why didn't the children want her to? What ways of preventing her from doing so did they come up with? Can you think of others?

15. Describe the scene at the social. What roles did Bernice, the Reverend, and Miss Lucy play in making the evening a success? How did the evening change life in West Virginia for the Lees?

16. What worries does Mrs. Lee have about her children growing up in America? What did Joan mean when she said, "in our hearts we'll always be Chinese"?

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17. What is the last comparison Joan makes between herself and the star fisher? How does this comparison show that Joan's thinking has changed since she first arrived in West Virginia?

Follow-up Activities

1. Have students draw paired illustrations showing the comparisons between Joan and the star fisher's daughter. Do their illustrations show why *The Star Fisher* was a good title for this book?

2. Encourage interested students to find out more about Chinese-Americans and their history. Students could construct a timeline map, showing patterns of Chinese immigration to the United States and within the United States.

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Downriver,
by Will Hobbs (New York: Atheneum, 1991).

Summary

Seven teenagers enrolled in a wilderness education program not-so-affectionately known as "Hoods in the Woods," hijack the leader's equipment and attempt to raft the Colorado River without a map, a permit, or adult assistance. While some days on the river are idyllic, the teens also experience injuries and betrayal by two of their group. The narrator, a 15-year-old girl named Jessie, emerges from the experience with new friends, new confidence, respect for the wilderness, and a willingness to work out the problems with her family.

Initiating Activities

1. Ask students if they know what *downriver* means; if not, help them develop a definition. Read the dedication page to students. Based on the Roosevelt quotation and the book's title, what do students think the book is about?

2. Have students locate the source of the Colorado River on a U.S. map and describe its location as accurately as possible. With students, trace the river's route through the Grand Canyon to the mouth. Ask them to describe the location of the mouth as accurately as possible.

Discussion Questions

(After reading Chapters 1-4)

1. Where are the San Juan Mountains? What do you think the weather in October would be like in the San Juans? On what do you base your answer? What challenges would the weather pose in climbing a mountain, such as Storm King Peak?

2. What do you think Al meant when he said society lacks a ritual by which "young people can decisively achieve adulthood"? Can you think of any examples of such rituals, either in this culture or another? Do you think such rituals are important? Why or why not?

3. Describe what happened on Storm King. What caused the problems? Who do you think was responsible?

4. After the problems on Storm King, Freddy was friendlier toward Jessie. How did she respond? Why do you think she rejected his overtures? What feelings do you think she was having at the time?

5. Describe the eight teenagers on the "Discovery Unlimited" program. Try to predict some of the problems they may face as a group. Which teens do you think might be the cause of problems? Who do you think is most likely to "blow the whistle"? Which of the eight would you most like to be friends with? least like to be friends with? Why?

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(After reading Chapters 5-9)

6. Trace the group's route from where they left Westwater Canyon to where the teens left Al. Describe the scenery they saw on the drive.

7. Describe what Troy did in the convenience store. Why do you think he did it? How might you explain the different reactions to his offer to buy everyone whatever they wanted? How would you react to such an offer?

8. Why do you think the teenagers decided to drive off without Al? If they had seen Al walking across the parking lot just as they were starting the van, do you think they still would have gone? Do you think they would have gone if one of the kids had made a strong argument against going? Why do you think they decided to raft down the Colorado River instead of going to one of the other places that was suggested?

9. Find Lee's Ferry, Arizona, on a map. How accurate was the group's estimate that they would travel 200 miles between there and Lake Mead? Do you think traveling 20 miles a day is reasonable? Why or why not?

10. Describe some of the problems the group had in their first two days on the river. What skills helped them solve these problems? What could they have done to avoid the problems?

(After reading Chapters 10-13)

11. Why do you think the water in the side canyon the group explored was so much warmer than the water in the Colorado?

12. What did Jessie learn about Freddie when they found the Hopi shrine? Does this information help you better understand Freddie and some of his actions? Explain your answer.

13. What did the mile-by-mile guide contain that kept Jessie up reading it at night? How did all the information make her feel? Why do you think Troy threw the guide away? If you had been with the group, what would you have done after Troy threw the guide away? Why do you think Jessie continued being friendly with Troy?

14. Why did Jessie tell Star things like she had "pudding in her head"? Do you agree with Jessie? How might you account for Star's behavior?

(After reading Chapters 14-17)

15. Describe the conflict over what to do at Crystal. Which side had the better arguments? Why couldn't the others be convinced?

16. What health problems did the group develop near the end of the book? Who or what do you think was responsible for these problems?

17. After Al picked up the kids, Rita looked at Lava Falls from the helicopter and said she still thought they could have "kicked its butt." Do you agree? Why or why not?

18. Imagine that it is four months later. What do you think Jessie and her friends will be doing?

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(After reading Chapter 18)

19. How accurate were your predictions? How much of the change in group members' lives do you think was attributable to their experience on the river? Explain your answer.

Follow-up Activities

1. The book referred to several ways in which flashfloods affected the river. Ask students to draw pictures that illustrate how a flashflood could change the river in some way.

2. Encourage students to write a journal or diary of the trip on the river from the standpoint of a character other than Jessie. The journal should describe the character's reaction to events, as well as the physical surroundings.

3. If possible, obtain a mile-by-mile guide of the Colorado River and allow students to explore it, learning more about the awesome power of the river and the beauty of its surroundings. Interested students could create a large wall map of the river's course, showing the various side canyons and rapids that the group encountered.

4. Will Hobbs has experienced all of the adventures he includes in his books. Students could write to him in care of the publishing company to ask questions about rafting that the book prompted.

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THEMATIC UNITS, CHILDREN'S LITERATURE, AND GEOGRAPHY

Introduction

The three units that follow are intended to serve as models for ways in which works of children's literature can serve as the centerpiece or the stimulant for interdisciplinary units that develop the five themes of geography. The units require from one to three weeks of class time to complete, blending literature/language arts and geography with other subject matter and skills.

The first unit, "Just a Dream: How People Change the Environment," is suitable for use with students in grades K-3. Centered around Chris Van Allsburg's book, *Just a Dream*, the unit focuses on the geographic theme of relationships within places, but also can be used to address objectives in science and art.

The second unit, designed for students in grades 3-5, is based on a photographic essay by Joan Anderson and George Ancona, *The American Family Farm*. The unit addresses all the geographic themes while developing students' research and reporting skills.

The work at the heart of the third unit is Holling Clancy Holling's *Paddle-to-the Sea*. This unit, appropriate for grades 4-6, also addresses all five geographic themes. It also engages students with ideas from history and economics and includes a major art project.

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JUST A DREAM: HOW PEOPLE CHANGE THE ENVIRONMENT

Unit Overview

Just a Dream, written and illustrated by Chris Van Allsburg (Boston, MA: Houghton Mifflin, 1990), is the story of Walter, a young boy who is insensitive to the environment until he dreams of a future with huge garbage dumps, gross air pollution, and a hotel on top of Mount Everest. The charming story provides a perfect vehicle for helping young students explore the ways in which people change the environment, as well as ways in which they can protect it. The unit begins with the story, branching out to a variety of related activities for examining people's relationship with the natural environment. The unit could serve as an interdisciplinary art, language arts, social studies, and science unit.

Objectives: At the end of this unit, students will be able to:

1. Describe ways in which humans change the environment, using examples from the story and from real life.

2. Describe ways in which humans can protect the environment, using examples from the story and from real life.

Grade Level: K-3

Time Required: 5-7 class periods

Materials: For **Parts 1** and **2** of the unit, you will need a copy of *Just a Dream*, as well as drawing materials, which will also be needed for **Part 4** of the unit. For **Part 3**, you will need copies of Handout 5, a scale, and a used grocery bag for each student. For **Part 4**, you will need an index card for each student, plus petroleum jelly or transparent tape; several magnifying lenses would also be useful. For the demonstrations, you will need a clear quart (or larger) jar and jar lid, water, matches, four to six strips of paper 4 inches x 1/2 inch, and an ovenproof glass bowl (clear or white will work best).

Procedure

Part 1 (1 class period):

1. Hold up your copy of *Just a Dream* and ask students when they have heard the title phrase. (It is usually used after a child has had a bad dream.) What does the title suggest that the book may be about? (Someone who has a bad dream)

2. Read the first six pages of the story with students, pausing to let them comment on Walter's actions.

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3. Have students use their predictions about the book, combined with what they have learned about Walter in the first few pages of the story, to draw a picture showing what Walter might see or do in the future. Display the finished pictures around the classroom.

Part 2 (2 class periods):

1. Show students the first picture from Walter's dream. What does it show? (A huge pile of trash so high that it covers the bottom half of several houses) Where do students think the trash came from? Write "trash" on the chalkboard under the heading "Problems of the Future."

2. Next, read the explanation of the dump. What did Walter discover about the houses covered by trash? (They were on the street where he lived, but no one lived there anymore.) How did he feel?

3. Continue in the same manner, letting students speculate on the pictures of Walter's dream and then reading and discussing the accompanying text. Continue creating the list of "Problems of the Future" on the chalkboard. Discuss the colors that are most noticeable in Walter's dream. (Browns and yellows) What effect do these colors have on students when they look at the pictures? Stop reading before Walter wakes up.

4. Briefly let students comment on whether any of their predictions about Walter's dream were accurate. Did their pictures generally show a future that was better or worse than it appeared in Walter's dream?

5. Ask students to think about how Walter might feel after waking up. Have them write an ending for the book telling what Walter might do as a result of his dream. If time allows, let them share their endings in small groups.

6. Read the remainder of the book with students. How accurate were students' predictions about Walter's behavior after the dream? How was the future of Walter's second dream different from the future of the first dream? (There was no pollution; people were using machines that seemed old-fashioned because they did not pollute or use energy resources.) What colors did the author use in the pictures of this future? (All colors, including greens, blues, browns, and so on) What made the two futures so different? (People's actions)

7. Ask students to think about the following question: Do you think the future of our town will be more like Walter's first dream or his second one?

Part 3 (1-2 class periods):

1. Tell students they are going to conduct some investigations to learn more about how they can influence the kind of future their community will have. They are going to look at the problems of trash and air pollution. Their first assignment is to begin saving everything they would normally throw away in the next 24 hours. Give each student a used grocery bag and ask them to put their trash—at home, school, and any other activities—into the bag for one entire day.

2. Begin the following day by telling students that the average American throws away 4 pounds of garbage every day! Weigh each student's bag of trash and record the results. You may wish to expand on this activity by having students construct a human graph. To do this, designate three areas on the chalkboard. Students who threw away 0-3 pounds of trash should stand in one area, those who threw away 3-5 pounds of trash should stand in the second, and those who threw away more than 5 pounds should stand in the third.

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Students can compare the lengths of the three lines of students to determine whether, based on one day's worth of trash, more of the students in their class are below average, average, or above average in trash production.

3. Explain to students what happens to trash in your community. Point out that many communities put their trash in landfills. Many of these landfills will be filled up in the next few years; some are already full.

4. With the class, brainstorm ways to reduce the amount of trash. Be sure the 3 R's—*r*educing the amount of trash generated, *r*eusing items that would be thrown away, and *r*ecycling material—are mentioned. Which of these methods did Walter use after his dream? (Recycling, since he sorted the trash) Discuss reuse of trash items, using Handout 5.

5. Divide the class into groups of four or five students and ask one student in each group to spread his/her trash on the floor. (You may want to put down a piece of plastic for each group to spread their trash on.) Challenge the groups to see how much of the trash they could eliminate by using the 3 R's. Allow time for groups to report to the class.

Part 4 (2-3 class periods with several days after the first class period to collect pollution):

1. Tell students that their next investigation is going to be about air pollution. With the class, develop a simple definition of air pollution: soot, smoke, or dust in the air. Take a quick poll to find out whether students think air pollution is a problem in your community.

2. Explain that students are going to have a chance to see whether the air in your school or classroom contains any pollution. Give each student a 3 x 5 card. Students should write their names on their cards. They should then either apply a thick layer of petroleum jelly on the card or three strips of transparent tape across a hole cut in the card.

3. Have students tape their cards near doors, windows, heat ducts, on the floor, or on windowsills in the classroom. Allow the cards to collect air pollution for several days.

4. After several days, have students inspect their pollution cards, using magnifying lenses if available. Let students compare their own cards with those of classmates to find out who has the most and least pollution. Discuss what students observe, trying to determine reasons for differences in the amounts of pollution caught.

5. Ask students where they think the pollution comes from. (Possible answers include car exhaust, wood stoves, factories, fireplaces, and so on.) Explain that you are going to do some demonstrations to show where pollution comes from.

6. Pour a little water in the quart jar. Swirl the water around so all sides are wet. Pour out the water. Fold each strip of paper in half lengthwise. Hold all the strips together and light one end. Drop the papers and the match into the jar. Quickly put the lid on the jar. Have students observe the smog forming in the jar. Discuss the following questions:

- What happened in the jar? (Smoke filled the jar) What color is the smog? (Gray or white)
- Try to look through the smog. How does it change what you see? (It makes seeing things difficult.)
- How is our air like the air in the jar? (It has water vapor and smoke in it.) What did the smoke and water vapor make when they mixed in the jar? (Smog) What do

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you think happens when smoke and water vapor combine in the air around us? (They create smog.)

Let a student take the lid off the jar. Then ask:

- How does the smog smell? (Bad)
- What happened to the smog when it went out of the jar? (It went into the air in the classroom.)

7. Tell students you are going to show them another way that pollution is created. Light a match and hold it directly under the bowl. Move the match around so that soot is deposited over a wide area. Discuss what would happen to this soot if there wasn't a bowl above the fire. (It would go into the air.)

8. Discuss with students some of the ways that people can help prevent air pollution: by riding bicycles or walking instead of driving cars, by car pooling or taking public transportation, by building factories that have special equipment to clean the air that goes out their smokestacks, by burning clean fuels in fireplaces (natural gas instead of wood, for example), by not smoking, by preventing forest fires and other large fires.

9. As a culminating activity, ask each student to draw a poster that will convince people to adopt one of the ways of protecting the environment students learned about in this unit.

10. As a follow-up, students might enjoy reading *The Great Kapok Tree: A Tale of the Amazon Rain Forest*, written and illustrated by Lynne Cherry (New York: Gulliver Books, 1990).

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REUSING HOUSEHOLD OBJECTS

Here are some ideas for using plastic milk bottles:

- Fill with sand and use as exercise weights.
- Store cereal in the bottles. It will stay fresh and pour easily.
- Use as a watering can for hanging plants.
- Cut off the top and set the bottle on the kitchen counter. Use for wet garbage or trash.
- Cut off the bottom. Use the top as a funnel for putting oil in the car.

Can you think of any ways to use cardboard tubes from wrapping paper, paper towels, or toilet paper?

Can you think of any ways to reuse coffee cans?

Can you think of any ways to reuse plastic pop bottles?

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THE AMERICAN FAMILY FARM: COMPARING WAYS OF LIVING ON THE LAND

Unit Overview

Farming aptly demonstrates the geographic theme of the interrelationships between people and their environment, a fact well illustrated in Joan Anderson's text and George Ancona's photos in *The American Family Farm: A Photo Essay* (San Diego: Harcourt Brace Jovanovich, 1989). Ancona and Anderson, concerned about the demise of family farms, began the book as "a tribute to a dying way of life." In their profiles of three farm families, however, they show that while the business is a difficult one, it is one that many families will go to extraordinary lengths to maintain.

This unit built around the book begins with shared reading and discussion of the book. Students then work in small groups to answer questions they have about farming in the three regions represented in *The American Family Farm*. They present their research findings to the class and complete a written evaluation exercise.

Geographic Understandings: At the end of this unit, students will be able to:

1. Locate the MacMillan, Adams, and Rosmann family farms on a map of the United States.

2. Describe each of the farms, including information about natural features (e.g., landforms, soil, climate, growing season) and human features (e.g., farm buildings and equipment, types of crops grown), as well as the farm family's and their own responses to the place.

3. Give examples of the ways in which farm families depend on the environment, as well as examples of ways in which they change the environment.

4. Explain how products from the farms get to markets.

5. Identify the region of the United States in which each farm is located and describe how the farm is representative of farms in that region.

Grade Level: 3-5

Time Required: 8-9 class periods

Materials: You will need a colorful picture of a family farm and a wall map of the United States. Ideally, you should have three copies of the book, *The American Family Farm*. You will also need a variety of materials for student use in making presentations on their assigned families. Make arrangements with the librarian or media specialist to assist the

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students during the two research periods in **Part 2** of the unit. You will need copies of Handout 6 for all students for the evaluation exercise.

Procedure

Part 1 (3 class periods):

1. Display the picture of a family farm and ask students to imagine that they were in the location shown in the picture. What would they be doing? What would they see, hear, taste, touch, smell, or feel? Ask students to free write for three minutes in response to these questions about the picture.

2. After the three minutes are up, have students share some of the words and phrases they wrote; post their responses in three columns on the chalkboard—one column for words related to the natural environment, one column for words related to the human characteristics of the place, and one column for emotional responses to the place. Focusing particularly on students' personal responses to the farm picture, encourage them to give reasons for why they responded as they did.

3. Read the quotation from Willie Nelson that appears on the back cover of the book: "If we lose the family farm, we lose more than a piece of land or individual growers of food. We lose a self-sufficient spirit that has made our country great. We just can't let that happen." Clarify with students what is meant by a "self-sufficient spirit" and ask for their thoughts on why a self-sufficient spirit has made our country great.

4. Have students focus on why we might lose the family farm, as indicated in Nelson's quotation. Show students *The American Family Farm* and read the "Introduction" with the class. Discuss such questions as: Are you surprised at the number of family farms going out of business? Do you think this is a "dying way of life"?

5. Anderson and Ancona point out that the three families they studied, even though they live far from each other, have a lot in common. Point out that there are differences, too. Using information from the "Introduction" and students' own knowledge, develop a class list of five to eight categories on which farms could be compared. These might include the following: location, climate/growing season, size of farm, type of soil, crops/livestock raised, farming techniques used, special issues/problems. Make a chart on the chalkboard in which the class can fill in information on the three farms.

6. Read the section of the book on the MacMillans aloud with the class, stopping to locate the farm on a U.S. map and to fill in sections of the chalkboard chart as appropriate. Mark the location of the farm in some semi-permanent way, such as with a pushpin or piece of self-adhesive notepaper, so that you can refer back to the map later in the unit. After you have read the selection, let the class discuss what they would and would not like about living on the MacMillan family farm. What questions do they still have about the farm? For example, they might wonder why people who do not know much about farming are trying to change regulations governing how farmers take care of their animals. Post their questions on the chalkboard.

7. Repeat the above procedure for the Adams and Rosmann families.

8. When you have completed the chalkboard chart for all three farms, conduct a large-group discussion of the similarities and differences among the three farms. Focus particular attention on the similarities in terms of dependence on the environment and the differences in terms of ways in which the families adapt to and change the environment.

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Part 2 (3 class periods):

1. Draw students' attention to the map where they marked the locations of the three farms. Have them identify the regions of the United States in which the three farms are located (Northeast, Southeast, and Midwest). Do they think these farms are typical of other farms in their regions? Why or why not?

2. Divide the class into thirds, assigning each group one of the three regions identified in step 1. Each group's task is to conduct research on farming in the assigned region, determining in what ways the farm described in the book is typical of farms in the region and in what ways it is atypical. The groups may also want to address the unanswered questions that the class posted in discussing its assigned family. Groups will have two days to research farming in their region.

3. The third day of this part of the unit should be used to plan group presentations. The presentations **must** answer the question of how the farm covered in the book is and is not typical of other farms in the region, but it can also present other information students have gathered. Encourage students to be creative in planning their presentations. For example, they might want to create a mural, collage, or photo essay; present a skit; prepare a panel discussion or television news special; etc.

Part 3 (2-3 class periods):

1. Before groups begin their presentations, tell the class that each student will need to be able to answer questions about the other regions following the presentations, so they should listen carefully and take notes.

2. Have each group make its presentation, followed by questions from the other groups and general discussion.

3. Distribute Handout 6 and ask students to complete it as an evaluation exercise for the unit.

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WRITING A LETTER TO THE EDITOR

Imagine that you are a member of the MacMillan, Adams, or Rosmann family. (You must choose one of the families you did not research in the small-group activity.) You have just read an article in a newsmagazine that says the family farm is out of date and cannot be successful.

Write a letter to the editor of the magazine. In the letter, explain why you believe in the family farm, as well as some of the problems you face as a family farmer. Your letter should answer the following questions about your farm:

- Where is it located?
- What is your farm like? Why do you like it?
- How does the environment influence the way you live? How does your family adapt to and change the environment?
- Who buys your products?
- How is your farm similar to and different from other farms in your region?

When you have finished your letter, exchange letters with a classmate. Give each other suggestions for improving the letters.

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PADDLE TO THE SEA: A JOURNEY ON THE GREAT LAKES

Unit Overview:

Paddle-to-the-Sea, written and illustrated by Holling Clancy Holling (Boston: Houghton Mifflin, 1941), is one of the all-time best-sellers in children's literature. In the story, a Chippewa boy carves Paddle to resemble his father's canoe when it was loaded with packs and supplies for a long journey. The boy then places Paddle on a snowy hillside in the Nipigon region of Canada, just north of Lake Superior. The spring thaw carries Paddle down into Lake Superior, beginning a four-year journey through all of the Great Lakes, out the St. Lawrence, and into the Atlantic.

Through its story, its beautiful language, and its evocative illustrations, *Paddle-to-the-Sea* takes children out into the world. Unit activities focus on mapping, Great Lakes shipping, pollution, and the historic French and Indian trade. The major classroom activity is the creation of a Great Lakes collage.

Geographic Understanding: At the end of this unit, students will be able to:

1. Trace Paddle's route on a map of North America.

2. Describe several of the places Paddle visited on his journey.

3. Give examples from the story of how people depend on and destroy or change the environment.

4. Explain the importance of the Great Lakes as a transportation route for products from the region.

5. Describe how the Great Lakes region is similar to and different from the region in which they live.

Grade Level: 4-6

Time Required: 10-15 class periods

Materials: You will need the book *Paddle-to-the-Sea* each day of the unit. You will also need a wall map of North America and a base for constructing the collage (a piece of homosote is recommended but a large bulletin board or cardboard carton can be used), as well

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Unit adapted from *Paddle-to-the-Sea*, developed by the Match Program of the Boston Children's Museum (Boston, MA: American Science and Engineering, 1974).Used by permission of the Boston Children's Museum.

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as materials for constructing the collage; numerous ideas are presented in the **Procedure** section. Other materials you will need are listed below:

Part 2: Items representing a beaver pond, such as a beaver-cut log or twigs chewed by beavers.

Part 3: Waterways templates, enlarged to twice the size provided using a photocopying machine or the overhead projector; cardboard and construction paper to make the waterways for the collage; scissors.

Part 6: A collection of castaway items, such as a feather, a sandal, a grain of sand, a wooden slat, and a bottle.

Part 8: Multiple copies of the Possession Cards, cut apart for the groups. Enough copies of the role cards for one-third of the class to have each.

Part 9: Resource materials with articles on the Great Lakes and St. Lawrence Seaway today.

Procedure

Part 1 (1 class period):

1. Gather the children around you and read the first three chapters of the book aloud, allowing time for students to examine the pictures.

2. Encourage students to share their reactions to the book before focusing the discussion more specifically on dreams and what they mean to people. The book says a lot about dreams, on which some Indians placed great emphasis. Many Indians believed dreams were clearer views of life than one can normally attain. Dreams often serve as guides. The dreamer has a direction, an inner force that organizes actions, makes them meaningful, and gives them impetus.

3. Tell the class about the unit you are about to undertake, explaining that every day you will read further in the story. With each reading there will be some special things for the class to do. Use a wall map of North America to locate the starting point of Paddle's journey, and allow students to speculate on where he will end up.

Part 2 (1 class period):

1. Pass around a beaver-cut log or other items you have found to represent the beaver pond. Caution them that the quills are very sharp. Explain that these things are found in the next chapter and invite the students to imagine from these clues what's going to happen. Don't tell them what the objects are if they don't guess.

2. Read Chapter 4 and allow some talk about how the predictions compared to the story. Read Chapter 5 to the students.

3. Ask students if they know what a lumberjack is. (Someone who cuts trees for use by people) What are some of the ways in which people use wood? Allow time for students to name some of the uses. Then ask each student to compile a list of all the products or materials made from wood or wood fiber that they have used in the last 24 hours.

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4. Compare students' lists. What are some items that all students used? What were some unusual items made of wood? Point out that one of the common wood products used in schools is paper. On average, every American uses 600 pounds of paper per year.

5. Ask students to consider what may happen to forests if people continue using a large number of wood products. (The forest could be lost.) How can people prevent the loss of forests? (Be sure that lumber companies replant and do not overharvest, prevent forest fires, recycle forest products, etc.)

6. Return students' attention to the story. What do they think will happen to Paddle now that he is in the river with the lumber? Allow time for them to made predictions.

7. Read Chapters 6 and 7. Lead a discussion about what the students thought was going to happen and how the students feel about the lumberjack who rescued Paddle.

Part 3 (2-3 class periods):

1. Read Chapters 8, 9, and 10 and allow time for discussion.

2. Explain the idea of the collage and show students how it will be set up. This can be done in a number of workable ways, each with its own characteristics. Generally speaking, a 4' x 8' sheet of homosote resting on boxes or on the floor is best. The children can work around all sides of it; it readily takes paint, tacks, tape, nails, and staples; things can be built up on it; and it can easily be moved. A big sheet of heavy cardboard (such as from a refrigerator carton) or a piece of plywood on the floor or on a table also work well. Vertical surfaces, such as bulletin boards, are not recommended but are acceptable; however, gravity limits the things you can attach.

3. Divide the class into six groups of approximately equal size. Assign one group to each of the Great Lakes and one group to the St. Lawrence Seaway. Set the groups to work creating the waterways using the templates provided (you may wish to enlarge them on a photocopying machine or using an overhead projector). The crucial task is positioning them on the map surface in proper relation to each other. Make sure a map of the area is available for reference and check the layout before the lakes are drawn in finally. The St. Marys St. Clair, Detroit, and Niagara Rivers can be drawn in free-hand. Ask students to find the origins of the place names.

Look at the illustration in *Paddle-to-the-Sea* on the lower left of Chapter 2. The Great Lakes really do pour into one another, and showing the relative elevations of the lakes does add to the understanding of canals. It's a lot of work, but we recommend that the lakes be mounted onto the collage to illustrate elevations. If you intend to show the elevation, it is helpful to know each lake's approximate elevation above sea level. You can simulate these differences by using each lake template to cut additional layers of backing material and then building up various thicknesses.

Lake	**Elevation** (feet above sea level)	**Thicknesses**
Superior	600	2 corrugated cardboard and 6 construction paper
Michigan	578	2 cardboard and 3 paper
Huron	578	2 cardboard and 3 paper
Erie	570	2 cardboard and 1 paper
Ontario	245	1 cardboard and 1 paper

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4. Once the lakes have been placed on the base, students can begin adding other information, such as pictures of Paddle's adventures, things he saw, people or animals he met, and so on. The pictures can be attached near where the adventure took place, with a string or line connecting the picture to the exact location. A lot can be done with the collage, and it's important for students to see its potential. Remember, though, that everything doesn't have to be done at once. The collage can be added to in regular sessions or in free time. All contributions are welcome, but if there are many, they should be small or be put on top of each other. By superimposing and intermingling all kinds of subjects in an array of forms, the collage models the real world as we encounter it; it reflects the complexity and richness of experience. The more thickly the students encrust the collage with honest and understood things, the more Paddle's journey and the Great Lakes will mean to them.

Ideas for things to include in the collage will occur to you and the students as you work on it, but here is a list of things to start with:

- Paddle's own path with place names, distances traveled, length of time underway, season of the year, etc.
- A map showing many Indian nations.
- American state outlines and Canadian provinces.
- location of your school relative to the lakes.
- topographic features (plains, mountains) and vegetation (forest, grasslands).
- other waterways.
- lore associated with various places.
- children's drawings related to the story.
- areas where different people lived and traveled (Indian nations, voyageurs, French, English, etc.), accompanied by dates.
- objects such as ore samples, grain, trinkets, leaves, shells, cars, boats, etc.
- people and places meaningful to the children: where relatives live, where famous people were born, etc.
- trips the students have taken in this region.
- routes of explorers with dates.
- shipwreck sites with dates and other statistics.
- Coast Guard stations and lighthouses.
- cities and landmarks.
- locks.
- animals and sea life.
- lake depths.

Part 4 (2 class periods):

1. Ask students what they would think if they saw a lake or river that was red. What could make the water this color? Allow them to speculate on reasons for the water to be red. Then explain that Paddle will experience red water in today's episode.

2. Read Chapters 11, 12, and 13 to the class, being sure they recognize that iron ore made the water red.

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3. Take students outside to show them how enormous the freighters are. Have the children form the outline of a freighter out in the school yard or in a nearby park or along the street. The outline should be about 730 feet long by 65 feet wide. Pacing off 730 feet with approximate 3-foot strides is accurate enough.

Doing this on a straight street should be fairly easy: the children forming the sides can stand along both sidewalks; if it is a closed street, a few may stand in the street for the bow and stern sections. Another teacher can watch for traffic on one end while you handle the other. Use some children to form two lines across the ship to mark off the center cargo hold from the fore and aft cabin areas.

When everyone is in position, have them all wave their hands or, better yet, have them wave flags that they have made in advance.

The idea of all this is simply to make the great ships of the lakes as real for the students as possible.

5. Allow time for students to work on the collage.

Part 5 (2 class periods):

1. Begin by reading Chapters 14, 15, 16, and 17.

2. The crew at the Coast Guard station estimated that Paddle had gone between 700 and 2000 miles depending on the winds he'd encountered. On the collage, complete Paddle's path as far as Whitefish Bay lighthouse. It should look something like the picture at the bottom of p. 13 of the book. Have each group try to compute the distance Paddle has traveled and compare their computations.

Stress that the distance cannot be measured exactly, just as Paddle's course cannot be charted exactly.

3. Use the diagram with Chapter 17 to discuss how a lock works. Note that Great Lakes canal locks are not filled by pumping. Water flows by gravity through valves from the upper lake into the lock. When the lock is emptied, lower valves are opened and water drains into the lower lake.

4. Allow time for students to add to the collage.

Part 6 (1 class period):

1. Read Chapters 18 and 19.

2. Spread out a collection of castaway items on the floor. These might include a feather, a sandal, a grain of sand, a wooden slat, a bottle. Gather the class to see the items, pick them up, and talk about the stories these items might have to tell—where they have been, how they were made, etc.

3. Have each student write a story for one of the objects, telling of its journey and how it came to be cast up on the shore. The idea is to remind students that items found on beaches are not "just there"; they came from somewhere. Encourage students to let their imaginations run free.

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Part 7 (1-2 class periods):

1. Read Chapters 20, 21, 22, and 23 and allow time for general discussion. Challenge students to think about the following questions, which they will be exploring in this lesson:

The father sent Paddle on his way because "Somewhere, someone who had faith in currents, in winds, and also people put thought and careful work into this carving. And I'll not be the one to stop his Paddle-to-the-Sea." What did he mean by that? Why did other people help Paddle on his voyage?

2. Tell students they will try to find answers to these questions by acting out some of the situations in which people had to make a choice about Paddle. Keep the children in their same groups—they should be communicating well with each other.

3. Let the students begin with the situations described in the book and then go on to invent new ones involving other characters, places, and circumstances. Make sure they understand, though, that each situation has to have an essential tension, or conflict of interest between the characters, to reveal values and choices.

The museum man situation is ready-made. Three children can play the father, museum man, and daughter, enacting the scene in which the museum man offers to buy Paddle. The two main roles are clear, but the daughter can be played in various ways, each with its own flavor:

"Whatever Daddy says is all right with me."

"I don't care what either of you say; I want to keep it."

"Oh, Daddy, sell it to him and give me the money."

Two or three "casts" can come up to enact this scene. In general, each will offer an interesting variation. The father's comment about faith in currents and winds and people can, of course, be incorporated. Initially, you may have to help the characters to establish their positions."

The lumberjack made a decision, too. First he was going to take Paddle home to his son, Henri. Then when he read Paddle's message, he changed his mind. Two children can enact the talk the lumberjack must have had with himself: one "pro-Henri" and one "anti-Henri."

Other situations are only alluded to in the story. We know the places where Paddle was picked up and the kinds of people who found him. From this information, let the children create for themselves situations that might have taken place. Small groups can huddle to plan their skits and then present them.

The key is to find a good reason for *not* sending Paddle on and to build a situation around that. If the children have trouble thinking of situations, these can be used to get them going:

- Port Colborne. A sailor finds Paddle and plans to put him back, but a friend says it would be better to keep Paddle because he'll never make it through the Welland Canal locks or survive the Niagara Falls.
- A railroad engineer in Cleveland debates with himself whether to take Paddle to the ocean by train or let him keep going by water.

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- Ashtabula. Four Cub Scouts find Paddle. The boy who found him wants to show him to his father and then send him on. Another claims Paddle belongs to the Scout den because a member found him. The third boy says the boy who found Paddle should give him to the den because many of its activities involve learning about Indian culture. A fourth boy says he only belongs to whoever made him and that he should be put back right away.
- A mechanic in Erie who carves ships as a hobby admires Paddle and is tempted to keep him with his collection of fine carvings.

4. When the skits are over, round up the thinking on the original question: What was it about Paddle and the people he met that kept him on his journey? The idea of this lesson is to make the children see that, with respect to Paddle, people made choices that reflected what they believed in. Students, too, should think about what they value when they make decisions.

Part 8 (2 class periods):

1. Read Chapter 24. Tell the class about some of the items over the mantle in the picture. You don't have to go into detail: see what interests the children. Make the point, however, that before the old lady got these items, they were probably traded many times, most recently, of course, for money. The things the old lady has collected make a collage of the Great Lakes, much like the one the children have been making. In their variety, the objects stand for the clutter of people and events that have gone before.

Looking from left to right, the items include:

- Canoe paddle.
- Ball-headed club.
- Rapier.
- Tomahawk.
- Rifle and powder horn.
- Beaded pouch—beadwork and fringed leather, probably made by the Iroquois.
- Birchbark basket—decorated with Huron designs.
- Ceremonial pipe—the Plains Indians carved out of red stone.
- Beaded Chippewa mocassin.
- Knife in porcupine quill sheath—quills were dyed, flattened, and stitched into intricate designs.
- Bear trap.
- Arrows in quiver.
- Plains Indian spear—with a metal point held on by thongs and a feather.

2. Conduct a bartering session. Take half of the class and divide it into three groups—Chippew Indians, Huron Indians, and Frenchmen. Give each group its possessions and appropriate role cards, and allow them time to look these things over. Have one member of each group read the role card aloud so all positions are clear.

3. Explain the ground rules:

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The Chippewas and the French are too widely separated to trade with each other, so both groups must trade with the Hurons, who live between them. The Hurons should trade first with the French and then with the Chippewas, after which they can go back and forth. Of course each group should try to make the best deals it can.

4. Let the trading begin. When they have finished, have the groups note what they wound up with. Ask them how they feel about the trades they made. Are they satisfied? Could they have done better?

Return all the items and let them try again. How did they fare this time?

5. Now let the other half of the class have two bartering sessions. They will already know how to proceed and will probably drive harder bargains.

6. Have the class as a whole look at the record of transactions and talk about what happened. Use the following questions to stimulate discussion:

- What changes took place between first and second bartering sessions or across all four?
- Why do people trade things anyway? Why don't they do it much anymore—or do they?
- Were the Indians treated fairly? What does *fair* mean to you?
- What risks were there for the French?
- How is the worth of a thing determined?
- What is a dollar worth? What is a person worth? What is a dream worth?

The idea, quite obviously, is not to recreate a specific event in history, but rather to characterize a relationship in which the children can glimpse the people who went before, how they lived, and what they valued.

Part 9 (2 class periods):

1. Read Chapters 25, 26, and 27. Talk about the story, gathering students' thoughts with such questions as:

- How must the Chippewa boy have felt at the end?
- What did Holling mean when he wrote, "For four years he had been what he was supposed to be, a Paddle-to-the-Sea. And he had done what he was supposed to do. And so he showed no surprise, even at crossing the ocean"?
- What has the story meant to you?

2. Remind students that *Paddle-to-the-Sea* was written more than 50 years ago. How do they think Paddle's journey would be different today? What might he see that he didn't see 50 years ago? What might be gone? What new problems or adventures would he have? What would be the same? Allow time for general discussion of these questions.

3. Ask each group to find several articles on their assigned body of water that give some ideas about what Paddle's journey would be like today. Allow time for the groups to share their findings with the class. Try to reach some general conclusions about the changes that Paddle would see if his journey occurred today.

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4. Work on the collage can continue as long as there is interest. When it's finished, take the class on a "grand tour." Perhaps the collage could be displayed so others in the school can examine it and marvel at its complexity.

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Lake Superior

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Lake Michigan

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Lake Huron

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Lake Erie

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Lake Ontario

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St. Lawrence Seaway

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Chippewa

mini-pelts	basket
club	canoes

Huron

corn	mini-pelts
sunflower seeds	bear-claw necklace
wampum necklace	

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French

trade cloth	brass beads
ribbon	seed beads
mirrors	mocotaugen (knife)

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Hurons

The first time that the French traders came to our village we were frightened. Their ship was so large that we thought it was strange. But the Frenchmen brought us many things: a metal knife, a kettle, and many tiny colored beads. And in exchange they wanted beaver pelts. We wondered if the Frenchmen would come back.

Their ship will hold many men. The Frenchmen told us that there are more people in France than there are stars in the sky—and they all want beaver to wear on their heads.

It is good that our Chippewa neighbors will come soon with many beaver skins in their canoes. Beaver no longer come to our traps because we have trapped too many for the European traders.

We can get many strings of wampum from our neighbors who live near the ocean. We have so much wampum that maybe we can trade some to the Chippewa for their beaver skins.

Our women have many baskets filled with corn and sunflower seeds to trade for still more beaver.

And if we do not get beaver skins from the Chippewa, the Frenchmen will not want to trade with us. The coming of the Europeans has changed our lifestyle. Trading is now necessary because game is scarce. Before, game provided food, clothing, and tools.

Items we will trade for:

- cloth
- ribbon
- seed beads
- brass beads
- tomahawk pipe
- mirrors

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Frenchmen

Now that our ship has arrived safely from France, we can travel to the land of the Huron Indians, who will trade beaver skins for the cargo of our ship.

Because all the beavers in Europe have been trapped, there is a great demand for beaver skins. When we left France, all the fashionable aristocrats wanted beaver hats and fur trimming on their clothes. The Indians can trap more beaver than our ships can hold.

We brought many colorful things to trade for beaver skins. There are so many guilds and factories in Europe that we were able to purchase a large supply of trade items for little money.

This time we should take home some baskets and other items made by the Indians.

We will need a canoe so we won't have to carry the furs on our backs like the last time. The canoe trip will be dangerous for us because we are not experienced at traveling by canoe. Of course, the return to France with a ship load of beaver skins will make us very rich. That is, if everything goes well.

Items we will trade for:

- beavers
- baskets
- clubs
- canoes

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Chippewas

Many beaver have come to my traps. By trading with the Huron, we will have enough food for the winter.

Now it is time to pack cur canoes and travel to the land of the Huron. Because our women are busy scraping fur skins, they do not have time to grow much corn. Our fields are small because we live in the forest. The Huron women grow large fields of corn and sunflowers.

The Huron nation has things that came from the French traders who want many beaver skins. Our woods are so full of beaver that it is easy to trap them. We do not understand how the Frenchmen could wear so many beaver. The Huron will trade many strings of wampum for our beaver skins.

The Europeans have not come to our lands, but we are changing our ways of living out of necessity to survive.

Items we will trade for:

- seed beads
- mirrors
- sunflower seeds
- cloth
- ribbon
- brass beads
- corn
- wampum
- mocotaugen (knife)

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Recently Published Folktales, Myths, Legends, Fables, and Stories

(Organized by Continent or Region of Origin)

Northern America

The Adventures of High John The Conqueror, by Steve Sanfield, illustrated by John Ward (New York: Orchard, 1990). African-American; intermediate.

Dream Wolf, by Paul Goble, illustrated by the author (New York: Bradbury, 1989). Native American; primary and intermediate.

Earthmaker's Tales: North American Indian Stories about Earth Happenings, retold by Gretchen Will Mayo, illustrated by the reteller (New York: Walker, 1990). Native American; intermediate.

How Glooskap Outwits the Ice Giants: And Other Tales of the Maritime Indians, retold by Howard Norman, illustrated by Michael McCurdy (Boston: Joy Street, 1990). Native Americans of Nova Scotia and New England; intermediate.

Jump on Over! The Adventures of Brer Rabbit and His Family, by Joel Chandler Harris, adapted by Van Dyke Parks, illustrated by Barry Moser (New York: Harcourt Brace Jovanovich, 1990). African-American; primary and intermediate.

The Rainbow People, by Laurence Yep, illustrated by Patrick Benson (New York: Holt, 1990). Chinese-American; intermediate.

Raven's Light: A Myth from the People of the Northwest Coast, by Susan Hand Shetterly, illustrated by Robert Shetterly (New York: Atheneum, 1991). Native American; primary and intermediate.

Raw Head, Bloody Bones: African-American Tales of the Supernatural, selected by Mary E. Lyons (New York: Scribners, 1991). African-American; intermediate.

The Sea Lion, by Ken Kesey, illustrated by Neil Waldman (New York: Viking, 1991). Native American; primary and intermediate.

The Talking Egg: A Folktale from the American South, retold by Robert D. San Souci, illustrated by Jerry Pinkney (New York: Dial, 1990). Creole; primary and intermediate.

The Three Brothers: A German Folktale, adapted by Carolyn Croll, illustrated by the adaptor (New York: Putnam, 1991). German-American; primary.

The Three Little Pigs and the Fox, by William H. Hooks, illustrated by S.D.Schindler (New York: Macmillan, 1990). Appalachia; primary.

Latin America

All of You Was Singing, by Richard Lewis, illustrated by Ed Young (New York: Atheneum, 1991). Aztec; primary and intermediate.

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Borreguita and the Coyote: A Tale from Ayulta Mexico, by Verna Aardema, illustrated by Petra Mathers (New York: Knopf, 1991). Mexico; primary.

Feathers Like a Rainbow: An Amazon Indian Tale, by Flora, illustrated by the author (New York: Harper, 1990). Amazon River Basin; primary.

Llama and the Great Flood: A Folktale from Peru, by Ellen Alexander, illustrated by the author (New York: Crowell, 1990). Peru; primary and intermediate.

Songs of the Chirimia, retold and illustrated by Jane Anne Volkmer, translated into Spanish by Lori Ann Schatschneider (Minneapolis: Carolrhoda Books, 1989). Guatamala; primary and intermediate.

Why There Is No Arguing in Heaven: A Mayan Myth, by Deborah Nourse Lattimore, illustrated by the author (New York: Harper, 1990). Mayan; primary and intermediate.

Europe

The Arrow and the Lamp: The Story of Psyche, retold by Margaret Hodges, illustrated by Donna Diamond (Boston: Little, Brown, 1990). Greece; intermediate.

Buried Moon, retold by Margaret Hodges, illustrated by Jamichael Henterly (Boston: Little, Brown, 1989). England; primary.

Elfywyn's Saga, by David Wisniewski, illustrated by the author (New York: Lothrop, 1989). Iceland; primary and intermediate.

Hershel and the Hanukkah Goblins, by Eric Kimmell, illustrated by Trina Schart Hyman (New York: Holiday House, 1990). Ukraine; primary.

The Little Snowgirl: An Old Russian Tale, adapted and illustrated by Carolyn Croll (New York: Putnam, 1990). Russia; primary.

Oom Razoom or Go I Know Not Where, Bring Back I Know Not What, by Diane Wolkstein, illustrated by Dennis McDermott (New York: Morrow, 1991). Russia; intermediate.

Tam Lin, retold by Susan Cooper, illustrated by Warwick Hutton (New York: McElderry, 1991). Scotland; primary.

Tony's Bread: An Italian Folktale, by Tomie dePaola, illustrated by the author (New York: Putnam, 1990). Italy; primary.

Middle East/North Africa

The Diamond Tree: Jewish Tales from Around the World, retold by Howard Schwartz and Barbara Rush, illustrated by Uri Shulevitz (New York: HarperCollins, 1991). Turkey, Iraq, and other nations; intermediate.

The Egyptian Cinderella, by Shirley Climo, illustrated by Ruth Heller (New York: Crowell, 1990). Egypt; primary.

Fortune, by Diane Stanley, illustrated by the author (New York: Morrow, 1989). Persia (Iran); primary and intermediate.

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Subsaharan Africa

Awful Aardvark, by Mwalimu, illustrated by Adrienne Kennaway (Boston: Little, Brown, 1990). Africa; primary.

How the Guinea Fowl Got Her Spots: A Swahili Tale of Friendship, retold and illustrated by Barbara Knutson (Minneapolis: Carolrhoda, 1989). East Africa; primary.

How Many Spots Does a Lepard Have? And Other Tales, by Julius Lester, illustrated by David Shannon (New York: Scholastic, 1990). Africa; intermediate.

The Orphan Boy, by Tololwa M. Mollel, illustrated by Paul Morin (New York: Clarion, 1991). Maasai; primary.

Rabbit Makes a Monkey a Lion: A Swahili Tale, retold by Verna Aardema, illustrated by Jerry Pinkney (New York: Dial, 1990). Africa; primary.

Tower to Heaven, retold by Ruby Dee, illustrated by Jennifer Bent (New York: Holt, 1991). Africa; primary.

Traveling to Tonda: A Tale of the Nkundo of Zaire, retold by Verna Aardema, illustrated by Will Hillenbrand (New York: Knopf, 1991). Zaire; primary.

Asia

The Bird Who Was an Elephant, by Aleph Kamal, illustrated by Frane Lessac (New York: HarperCollins, 1989). India; primary and intermediate.

The Dwarf Giant, by Anita Lobel, illustrated by the author (New York: Holiday House, 1991). Japan; primary.

The Empty Pot, by Demi, illustrated by the author (New York: Holt). China; primary.

Grandfather Tang's Story, by Ann Tompert, illustrated by Robert Andrew Parker (New York: Crown, 1989). China; primary.

The Greatest of All, by Eric A. Kimmel, illustrated by Giora Carmi (New York: Holiday House, 1991). Japan, primary.

A Letter to the King, by Leong Va, illustrated by the author, translated by James Anderson (New York: HarperCollins, 1991). China; primary.

Lon Po Po: A Red-Riding Hood Story from China, translated and illustrated by Ed Young (New York: Philomel, 1990). China; primary.

The Seven Chinese Brothers, by Margaret Mahy, illustrated by Jean Tseng and Mou-sien Tseng (New York: Scholastic, 1989). China; primary.

The Shining Princess and Other Japanese Legends, retold by Eric Quayle, illustrated by Michael Foreman (Berkeley, CA: Arcade, 1990). Japan; intermediate.

Three Strong Women, by Claus Stamm, illustrated by Jean Tseng and Mou-sien Tseng (New York: Viking, 1989). Japan; primary.

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Australia and Oceania

Land of the Long White Cloud: Maori Myths, Tales and Legends, by Tiri Te Kanawa, illustrated by Michael Foreman (Berkeley, CA: Arcade, 1989). New Zealand; intermediate.

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